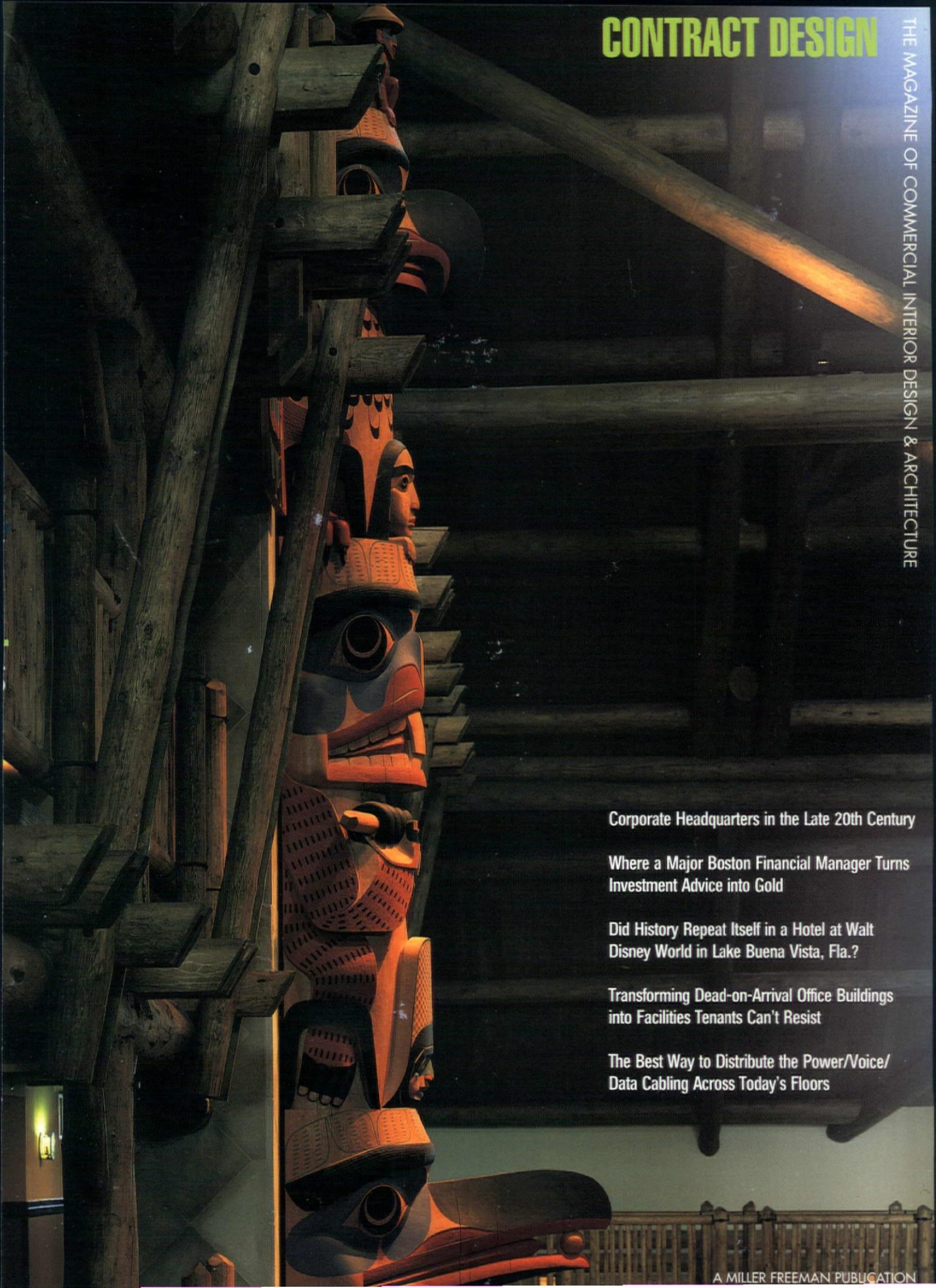


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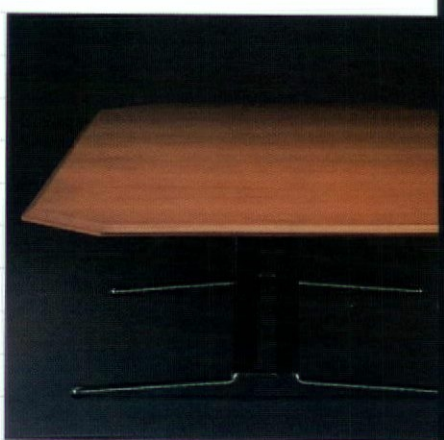
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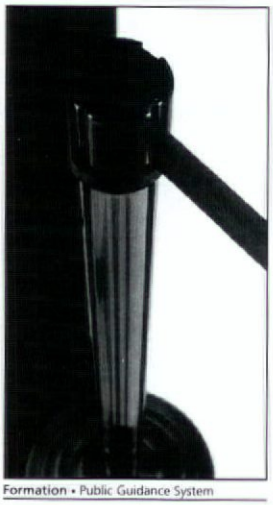
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Cover Photo: Lobby detail from Disney World's Wilderness Lodge, Lake Buena Vista, Fla. Photography by R. Greg Hursley.

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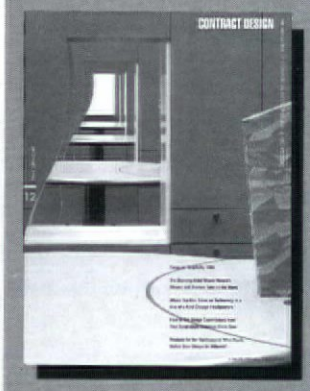
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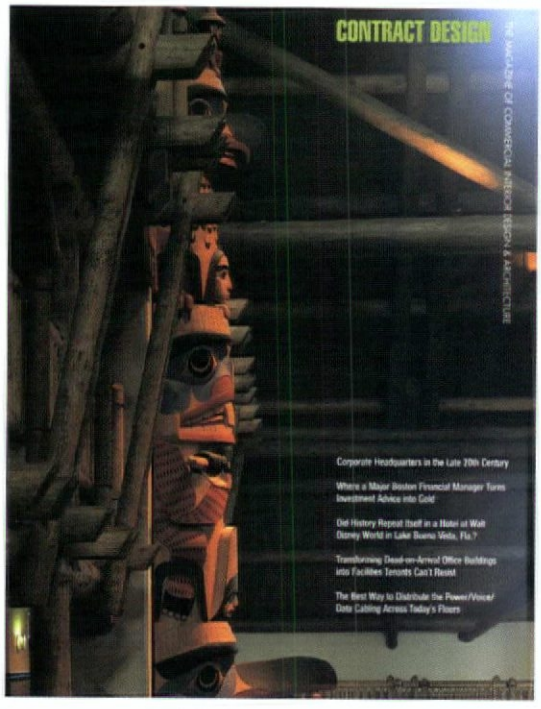
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EDITORIAL

The Computer Did It!

How on earth did an architect like Richard Morris Hunt (1827-1895) design the Metropolitan Museum of Art in New York, Biltmore, the Vanderbilt estate, in Asheville, N.C., or the Central Administration Building of the World's Columbian Exposition in Chicago without a computer? In each case, he probably followed a sequence like this: Hunt and his client first drafted a building program and agreed to a budget and a schedule for the work. Then he devised suitable space plans to meet program requirements, developed appropriate designs to give form to the space plans, and prepared contract documents for project team members and government regulatory agencies. Finally, he monitored the progress of construction at the job site, personally showing up at times with the client. Sounds familiar? Hunt surely did nothing less than 19th-century clients expected of the first American architect to graduate from the Ecole des Beaux-Arts in Paris and the founder of the American Institute of Architects. All this without a computer!



What would Hunt think of the computer if he were alive now? Most likely he would agree with today's practitioners that the computer has become a powerful tool in the service of architecture and interior design. He would undoubtedly admire the way project management and office administration are automated by the computer so that information can be kept current, comprehensive and accessible at all times. He would certainly be impressed by the speed, accuracy, flexibility and economy of designing with the computer.

But would he use the computer himself? Obviously we will never know. Yet strange as the computer might feel compared to a 5B pencil on vellum paper, Hunt would probably conclude that the computer has a rightful place in today's design practice. He might argue that it does not alter the basic duties of the architect or interior designer at all—namely, to guide the client through the various stages of project development, namely programming, planning, design, documentation and construction.

Some designers may disagree. After all, the computer brings a wealth of information to bear on any given aspect of a project. In addition, it allows all members of a development team to take part in advancing the state of a project simultaneously in real time. It even generates more accurate data about the design and specification of a project than ever before. How can design in the information age be equated to its Beaux-Arts counterpart?

It can't be, of course. Though the basic steps in transforming a client's need for space into actual construction remain remarkably similar to those Hunt followed, the computer is challenging the design community to reinvent the processes that take a project through each step. The same powerful forces of information technology that are changing the way our society designs aircraft and processes credit card purchases are forcing us to invent new, faster, less costly and better ways to develop facilities.

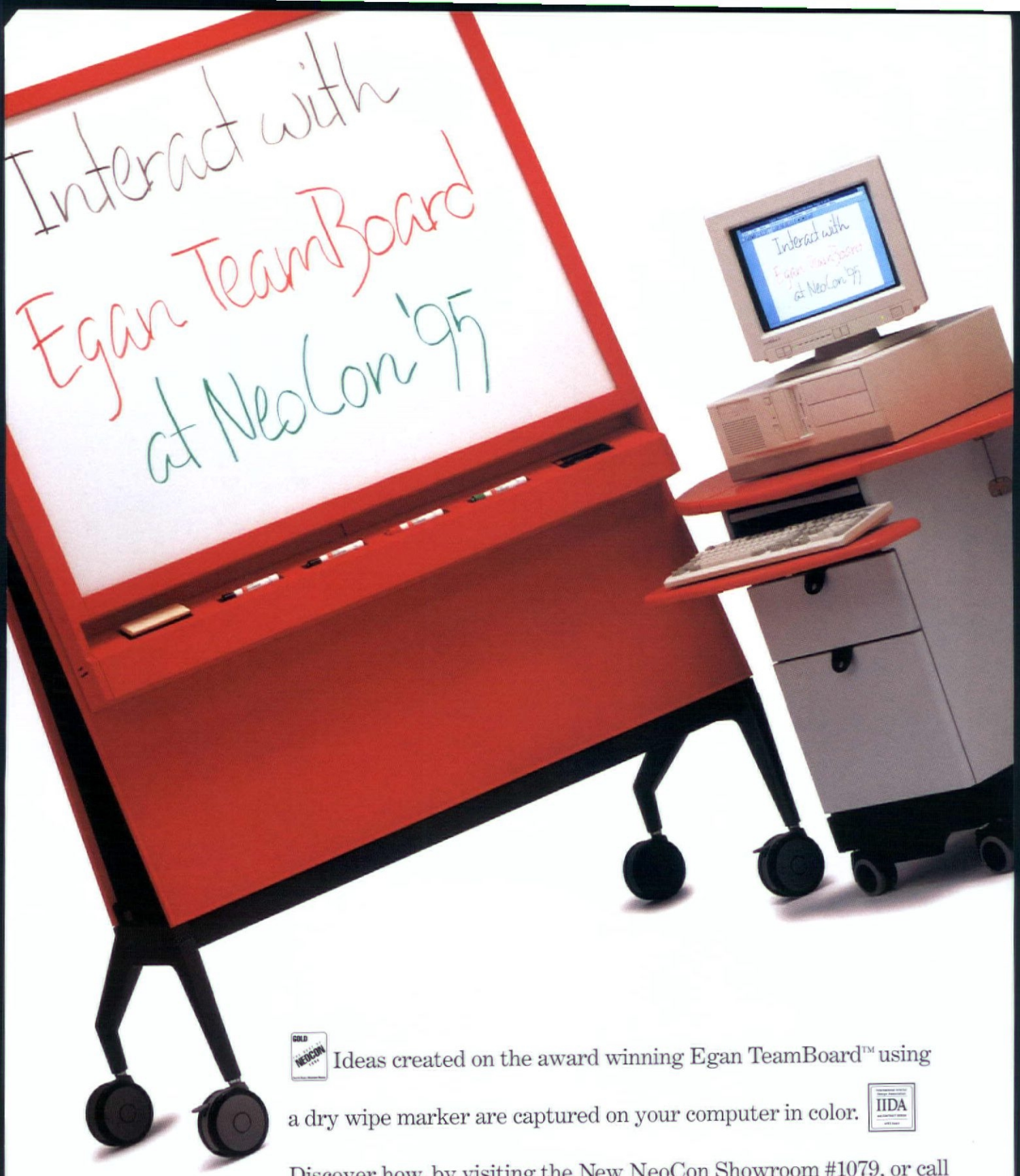
Consider one deceptively small example of what can happen that seems totally irrelevant at first—using the computer to take the inventory of the client's existing furniture, fixtures and equipment. Junior designers know this classic assignment of their apprenticeship well, and treat it accordingly. However, what happens if we assess each piece of the client's property, photograph and tag it with a scannable bar code label *in situ*, and enter its physical condition along with information on such relevant factors as manufacturer, model number, facility occupant and facility location into a computerized asset management program that the client can use long after the project is finished? Suddenly inventory-taking is no longer the same, as new businesses such as a New York firm called Asset Inventories are proving.

If we multiply this scenario by the many others that await the design profession and its clientele in the coming years, the possibilities become quite exhilarating. Just think: The computer will allow us to reinvent design even as we preserve its essence for the 21st century. It's a paradox that even a pre-computer-literate Richard Morris Hunt could appreciate.

Roger Yee

Roger Yee

Editor-in-Chief



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Geiger Brickel acquires Herman Miller casegoods

Atlanta - When Herman Miller Inc. of Zeeland, Mich., announced its plans last fall to cease manufacturing wood casegoods products itself, speculation began as to who would obtain the Herman Miller Sanford™ and Madiera™ casegoods lines. The speculation came to an end in March when Geiger Brickel CEO John Geiger announced the signing of an agreement with Herman Miller that would give Geiger Brickel full design rights and patents for the wood casegoods collections.

"As we looked at the longer term strategy for where our greatest opportunities lay, we decided to phase out of wood casegoods in light of the current market condition," says Mark Schurman, corporate liaison at Herman Miller. Under the terms of the agreement, Geiger Brickel will manufacture the casegoods for Herman Miller clients for a minimum of 10 years. Herman Miller will provide Geiger Brickel with wood casegoods customer account lists. "In making the agreement, Geiger Brickel can serve those customers who have chosen our casegoods. In this way we can continue our committment for long term service," adds Schurman.

The manufacturing of the Sanford and Madeira collections was scheduled to commence on May 1, at Geiger Brickel's Atlanta facilities. Standard delivery time will be eight weeks. Custom finishes and options will continue to be offered, and production and shipping schedules will be incorporated into the Geiger Brickel customer service computer system.

This is an important step for Geiger Brickel, with expected sales from the additional lines amounting to $8 and $10 million in the first year, according to Geiger. The agreement makes Geiger Brickel the largest manufacturer of fine wood casegoods exclusively in the contract industry.

Ergonomics Gets Boost from O.J. Trial

Los Angeles - Day by day, the O.J. Simpson trial is seeming like a spectacle devised entirely to entertain. It is a wonder that companies do not bid to seat, clothe, prim and prep the lawyers. For one contract furnishings manufacturer, the opportunity to profit from the proceedings fell into the lap of an ergonomic chair. One man's back pain has turned into media exposure for BodyBilt Seating of Dallas that most companies would kill for—though maybe not literally.

After complaining of back trouble, defense attorney Robert Shapiro purchased the NASA-inspired BodyBilt chair from a Beverly Hills



Where are O.J.'s legal fees going? Several members of his defense team (above), following Robert Shapiro's lead, have purchased high-performance BodyBilt ergonomic chairs to relieve back pain caused by hours of continuous sitting. O.J. Simpson himself was denied a chair on the basis that it would constitute preferential treatment for the defendant.

store, Relax the Back. Soon, everyone wanted to get a piece of the ergonomic adjustability. With Judge Lance Ito's permission, BodyBilt brought in demonstration models for prosecutors Marcia Clark and Christopher Darden, defense attorneys Johnnie Cochran and F. Lee Bailey, the court reporter, the court clerk, and of course the judge himself.

The story has put the subject of ergonomics—and BodyBilt Seating—at the forefront of public awareness, and has been featured on *Entertainment Tonight*, *The Tonight Show* with Jay Leno, *CBS This Morning* and scores of network affiliates nationwide. Newspaper coverage has included the *Wall Street Journal* and *USA Today*, as well as numerous major market papers.

In case you're wondering, O.J. has not received "the chair," because doing so would constitute special treatment, according to courtroom sources.

Award-Winning Interiors

Washington, D.C. - Winning isn't everything, but it is something. Seven outstanding projects are part of a list of winners receiving the 1995 Honor Awards from the American Institute of Architects (AIA) for design excellence in interiors. Franklin D. Israel design associates of Beverly Hills, Calif., won for Limelight Production, Los Angeles; Kuth/Ranieri with Jim Jennings Arkitekture of San Francisco, won for a private residence with an office/gallery for LEF Foundation, St. Helena, Calif.; Polshek and Partners Architects of New York won for the Center for the Arts Theater at Yerba Buena Gardens, San Francisco; Carlos Zapata Design Studio of Miami Beach won for JPBT Headquarters, Miami; Haigh Architects of Greenwich, Conn., won for Carolines Comedy Night Club, New York; Kathryn McGraw Berry of New York won for Graff Pay-Per-View, New York; and Kennedy & Violich Architecture of Boston with associate architect Arrowstreet Inc. of Somerville, Mass., won for public bathrooms at the Boston Center for the Arts, Boston.

The jury selecting the the winners for outstanding building interiors from 175 project entries was chaired by New York architect Tod Williams, FAIA.



The interior of Carolines Comedy Night Club, New York (above), designed by Haigh Architects of Greenwich, Conn., was among the outstanding projects cited in the AIA's 1995 Honor Awards for design excellence.

Have We Created a Monster?

New York - The advancement of technology can only make us wonder who is in control, the computer or the person. Often, it may seem as if society is in the hands of its own creation. Ethical questions about the impact of digital technology on the world are haunting. This was the topic explored by moderator Reid Buckley, columnist, critic, novelist, editor and educator, and six panelists at the seventh annual Breakfast Symposium of the International Interior Design Association's New York Chapter. The event, held at Manhattan's St. Regis Hotel in March, was attended by over 300 design industry professionals.

Pointing out that the abundance of information flowing through computers is creating problems for a society that appears to have lost its ethical bearing, Buckley asked the panelists, "Have we lost our way?" L. Scott Perry, vice president for business multimedia services at AT&T, responded with a similar view saying, "Digital technology gives us information that acquires immediate authority simply by being presented by a computer, facsimile or CD-ROM." Deciphering fact from fiction, treasure from junk is a problem that will hopefully be resolved with the maturation of digital technology.

A society that rears its young on computers will suffer in some ways nevertheless. Mitchell Cannold, president of Sony New Technologies, which oversees new business development for Sony's U.S. activities, conceded that digital technology has tended to isolated people, but expressed optimism for solving those problems.

The program also addressed whether our society can establish some degree of legal control over what goes on in cyberspace, such as the protection of intellectual property. Self-

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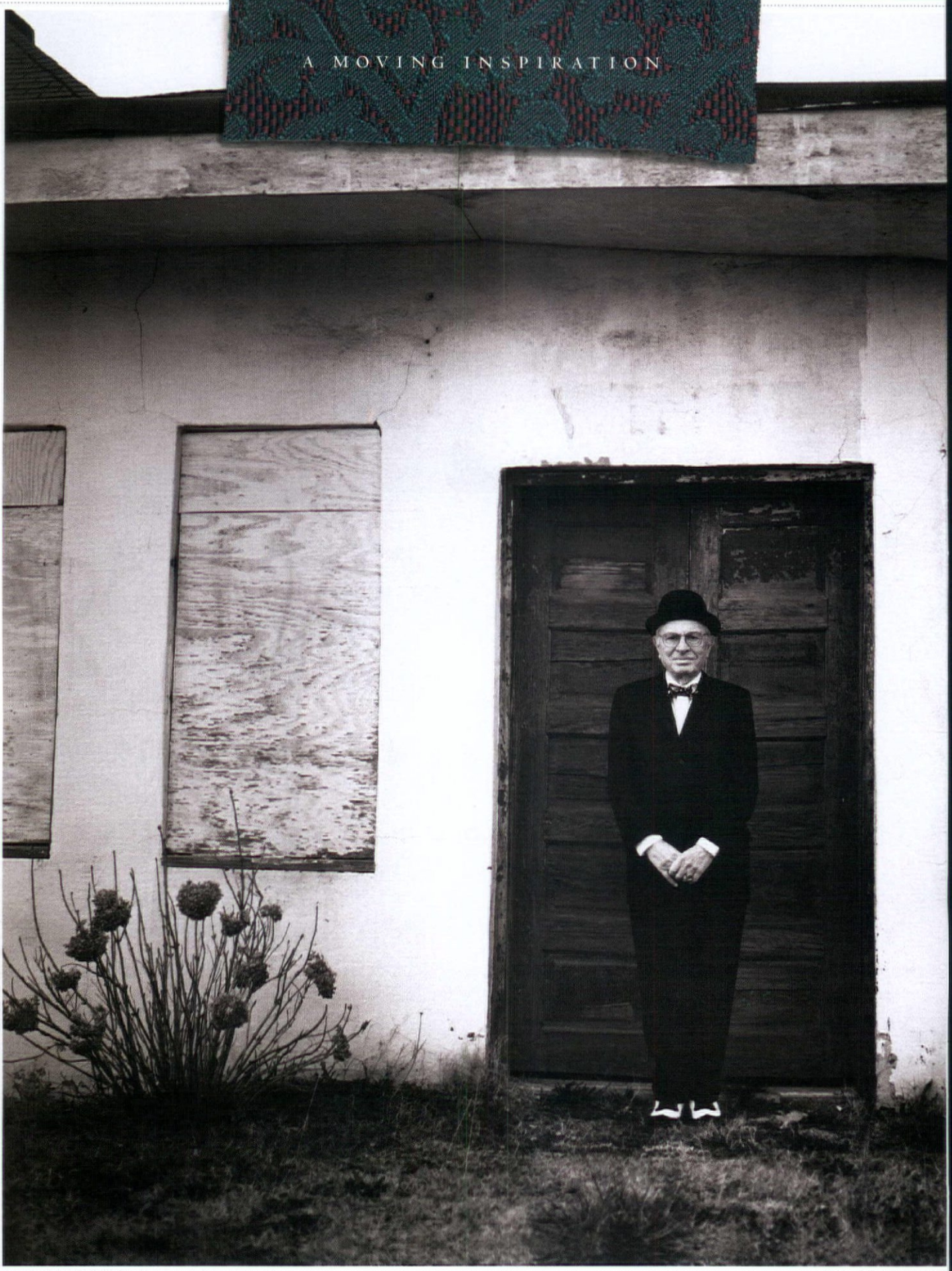
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regulation by its users, rather than legal enforcement, may be the answer. "Ethical standards will develop free of government control," said Richard Marks, Esq., chairman of the American Bar Association's computer law division and partner in Dow, Lohnes & Albertson. We may have to take matters into our own hands, but can we be trusted? Cannold thinks so, optimistically hoping for the best and brightest to take a leadership role in shaping society's course.

Commissions and Awards

Contract Interiors, Southfield Mich., was selected by Straith Clinic, Southfield, to oversee construction and interior design of its new outpatient surgery facility.

R.M. Kliment & Frances Halsband Architects, New York, has received the 1995 Bard Award for Excellence in Architecture and Urban Design for the Entrance Pavilion at the Long Island Rail Road Pennsylvania Station in New York.

Stevens & Wilkinson, Atlanta, has been retained by the State of South Carolina for the interior restoration of The State Capitol Building in Columbia, S.C.

Baltimore-based **RTKL**, has been selected to modernize three structures located in the Federal Triangle occupied by the Interstate Commerce Commission and the U.S. Customs Service in Washington, D.C.

Atlanta-based interior planning and design firm **Hillsman & Associates** has been commissioned to provide interior design services for the new Atrium, Conference Center and Department of Aviation Offices at Atlanta Hartsfield International Airport, Atlanta.

Houston-based **Watkins Carter Hamilton Architects'** design of "kidsville" at Providence Memorial Hospital, El Paso, Texas, has been awarded a Silver Award in the 1994 Texas Architecture for Health Design Awards Program.

The Peddie School, Hightstown, N.J., has commissioned **The Hillier Group**, Princeton, N.J., for the design of a new student center.

The Society of Registered Architects has announced its 1995 professional design competition. The deadline for submitting a declaration of intent is July 21, 1995. Contact Society of American Registered Architects, National Headquarters, 1245 S. Highland Avenue, Lombard, IL 60148; (708) 932-4622.

Crosby Helmich Architects of San Francisco has been commissioned by Packard Bell for the conversion of a U.S. Army supply depot into a computer manufacturing facility in Sacramento, Calif.

New York-based **Gran Sultan Associates Architects and Planners** has been commissioned by the City of New York to develop a prototype design for supportive housing of mentally ill adults and document the design in an easy-to-use manual, after which they will design four residences based on the research.

Silvester Tafuro Design of South Norwalk, Conn., has been selected by Hudson News of North Bergen, N.J. to design several airport retail outlets.

The U.S. Postal Service in Connecticut has commissioned **Biber Contract Resources**, Stamford, Conn., to remodel its interiors and provide design assistance.

Natick Mall, Natick, Mass., and renovated by **Arrowstreet Inc.**, Somerville, Mass., has won the Superior Achievement in Design and Imaging Award for "Renovated Enclosed Design Center" at The Retail Design and Construction Conference and Expo in New Orleans.



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TRENDS

Holiday Rambler, a subsidiary of Harley Davidson Company, has selected **The McCulley Group**, San Diego, to design the interior of one of its 1996 recreational vehicle models.

Minneapolis-based design firm **Wheeler Hildebrandt & Associates** has won the grand prize in the 1994 DuPont Antron® Design Award, for creating a motivating office environment for Martin/Williams Advertising agency in Minneapolis.

Entries are being accepted for the **1995 IIDA Interior Design Competition** and the **Third Annual Will Ching, FIBD Design Competition.** The deadline is June 12, 1995. Fax queries about the competition to Dawn Marie Galtieri (312) 467-0779.

The New York office of **Brennan Beer Gorman Monk/Interiors** has won grand prize, mass merchant category, in the National Association of Store Fixture Manufacturer's 24th Annual Store Interior Design Awards for the design of the 26,000-sq. ft. CompUSA superstore in Manhattan.

Perkins Eastman Architects PC, New York, has received several new commissions in senior housing: Parker Jewish Geriatric Institute, Hyde Park, N.Y.; Jewish Association on Aging, Pittsburgh; Joseph L. Morse Geriatric Center, West Palm Beach, Fla.; Judson Village, Cincinnati; and Cloverwood, Rochester, N.Y. The firm has also been selected in association with **Donegan & Associates** of Stratford, Conn., to lead the design team for the new Downtown Stamford campus of the Univ. of Connecticut.

The U.S. Courthouse and Federal Building, Sacramento, Calif., designed by **Hansen Lind Meyer**, Sacramento and **Nach & Lewis Architects**, Sacramento, has been honored with the 1994 Building Design in Progress Award from the General Services Administration. A national jury assembled by the National Endowment of the Arts was chaired by Michael Graves.

Sorg and Associates PC, Washington, D.C., has been honored with the 1994 Award for Excellence in Historic Restoration from the American Institute of Architects and the Fifth Annual Preservation Award for Outstanding Achievement in Restoration and Neighborhood Revitalization from the DC Preservation League. Both awards were for the design of the Lincoln Theater in the District of Columbia.

Griswold, Heckel & Kelly Associates Inc., Chicago, has been named the 1994 Architect/Designer of the Year by the *Chicago Sun-Times* newspaper in its Commercial Real Estate Awards Competition.

People In the News

O'Donnell Wicklund Pigozzi and Peterson Architects Inc., Deerfield, Ill., has named **Gary Wendt**, AIA a member of the board of directors as well as the firm's chief financial officer. **John Larson**, AIA, **Angelina Lee-Fasiang**, AIA, **Robert Bunda**, AIA, **Geoffrey Walters**, have been named senior associates.

The New York Design Center, New York, has elected **James Druckman** to president and chief executive officer.

St. Louis-based Hellmuth, Obata & Kassabaum (HOK) has promoted **Paul Duell** to vice president, HOK/St. Louis; and **Beth Bernitt** and **David Botello** to senior associates, HOK/Tampa and HOK/Dallas, respectively. **Roberta Flynn**, HOK/Washington, D.C.; **Marek Tryzbowicz**, HOK/Dallas; **Kenton McSween**, HOK/San Francisco; **Steven Drucker** and **Robert Stratton**, HOK/Los Angeles were promoted to associates. **Roger McFarland** has joined HOK/St. Louis as group vice president and director of interiors.

Girsberger, Smithfield, N.C., has promoted **Gordon Godfrey** to national service manager.

Ghafari Associates, Dearborn, Mich., has named **David Odil** as project architect.



TRENDS

Harold Adams, FAIA, RIBA, JIA, chairman of RTKL Associates, Baltimore, has been appointed by Governor Parris Glendening to serve on the Economic Development Commission for Maryland. **Teresita Deupi**, ASID has joined RTKL Associates as director of marketing/interior architecture.

CUH2A, a multidisciplinary design firm in Princeton, N.J., welcomes **Raymond Soya** as senior facility planner, **Lorraine Denning** as senior interior designer and the interior designer **Stephen Lawrence Oden**.

Quantrell Mullins & Associates, Atlanta, announces the additions of **David Bray**, AIA, senior project architect, **Suchita Kundapur**, staff architect and **Caroline Rivers**, staff interior designer.

Deborah Kellogg, IIDA has been elected an associate of Rothenberg Sawasy Architects in Los Angeles.

AI/Boggs, Washington, D.C., has named **David Haresign**, AIA principal of the firm.

Maharam, New York, has appointed **David Schutte** as director of marketing.

Gensler and Associates welcomes **Kevin Hart**, AIA, as design director for architectural projects in the San Francisco office; **Diane Hoskins** as managing principal in the Washington, D.C. office; and **Judy Pesek**, IIDA as interior design principal for the Houston office.

Architectural Alliance in Minneapolis, has promoted **Eric Peterson**, AIA, **Todd Oetjens**, AIA, **Duane Blanchard**, AIA and **Carey Brendalen**, AIA to associates.

Atlanta-based architectural firm Thompson, Ventulett, Stainback & Associates Inc. has appointed **Roger Neuenschwander** as president.

Peter Jensen has joined Fox & Fowle Architects, New York, as a senior project designer for the firm's Interiors Studio.

New York-based Mancini Duffy has announced that **Anthony Schirripa** has joined the firm as vice president.

William Akiyama, AIA has joined Henningson, Durham & Richardson Inc., Omaha, Neb., as a project principal and a manager in the company's Sacramento, Calif., office.

Interior designer, **Randy Ridless** has been appointed creative director in the New York office of FRCH Design Worldwide (Fitzgerald, Roche, Cicio, Hambrecht).

Business Briefs

Harley Ellington Pierce Yee Associates of Southfield Michigan has changed its name to **Harley Ellington Design**.

Interior Architects, San Francisco, has opened its fifth national office in Chicago, located at 155 North Michigan Avenue.

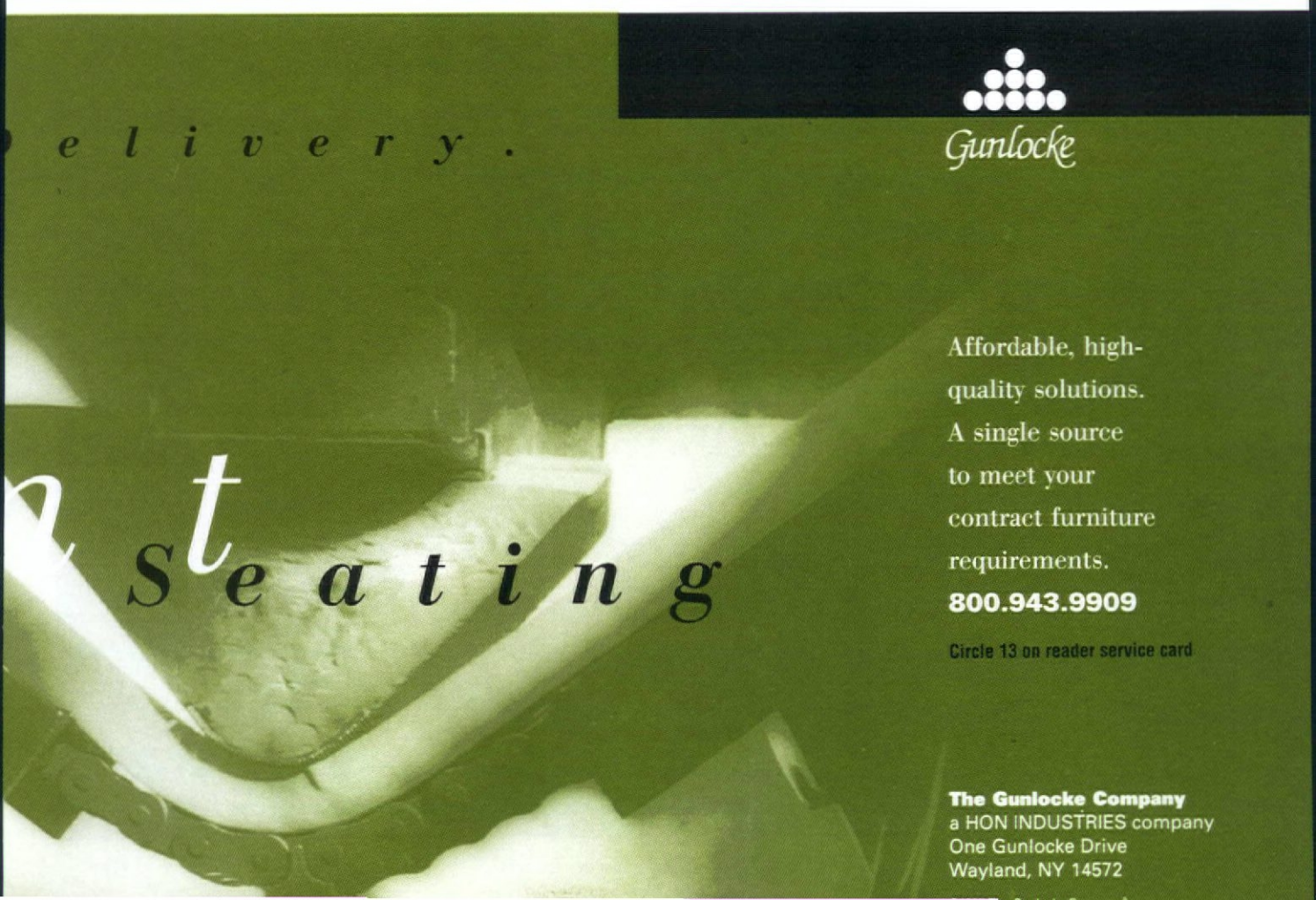
Portfolio Textiles, an arm of Kravet Fabrics located in Bethpage, N.Y., has named **Wesley Mancini Limited** as the primary design source for the printed fabric division.

Elizabeth Howard & Company has moved to 99 Park Avenue, 9th Floor, New York.

The International Interior Design Association (IIDA), Chicago, has endorsed the industry's first professional liability insurance policy customized for commercial and residential interior designers. IIDA's insurance program covers legal costs, settlements and judgments against policyholders for claims involving design services.

New York-based **Perkins Eastman Architects PC** has opened a branch office in Pittsburgh.

A Minnesota jury has acquitted **I.B.M.** of liability charges for injuries said to have been inflicted



on a former high school secretary, caused by the design of its computer keyboards.

Thos. Moser Cabinetmakers™, a maker of solid wood furniture in Auburn, Maine, is certified to harvest hardwood in an environmentally responsible manner.

The Facility Analysis Group Inc., San Antonio, Texas, has been formed to provide facility programming, project definition and general consulting services.

The Pentagon Partners has opened a fifth worldwide office in Austin, Texas: Pentagram Design Inc., 1301 W. 25th Street, Suite 560.

Steelcase Inc., Grand Rapids, Mich., has expanded into India with the signing of a formal agreement with Godrej & Boyce to manufacture and sell Steelcase products.

Knight Architects Engineers Planners, Inc., one of the worldwide operating companies of Chicago-based Lester Knight & Associates Inc., has established a full-service office in Phoenix, Ariz., at 7600 North 16th Street, Suite 235.

SDI-HTI, a retail design and architecture firm based in Cincinnati and New York, has been renamed **FRCH Design Worldwide** (Fitzgerald, Roche, Cicio, Hambrecht). As part of the new firm, Joseph Cicio, former chairman & CEO of I. Magnin and senior vice president of R.H. Macy will be appointed to vice chairman and chief creative officer of the firm.

Jasper Seating Company, Jasper, Ind., has created a new division called Community to meet the needs of the institutional market.

Philadelphia-based **MPB Architects** (formerly Mirick, Pearson, Batcheler) has merged with **Hansen Lind Meyer**, New York.

Coming Events

June 5-8: A/E/C SYSTEMS computer and management show for the design and construction industry and the Autodesk Expo; Georgia World Congress Center, Atlanta; (800) 451-1196.

June 7: Creating a Future for Quality Architecture: Design Tools, Techniques and Resources sponsored by the American Institute of Architects Computer-Aided Practice Professional Interest Area; Atlanta; (202) 626-7482.

June 7-9: LightFair International; McCormick Place, Chicago; Call (800) 856-0327.

June 8-11: International Design Conference In Aspen; New Business: Redefining the Idea of Design; To register call (303) 925-2257.

June 12-14: NeoCon '95 and The Buildings Show; Merchandise Mart at World Trade Center, Chicago, (800) 677-6278.

June 22-23: Conference on Indoor Air Quality, Immunity and Health; McKimmon Center, NC State University, Raleigh, North Carolina; (607) 255-0238.

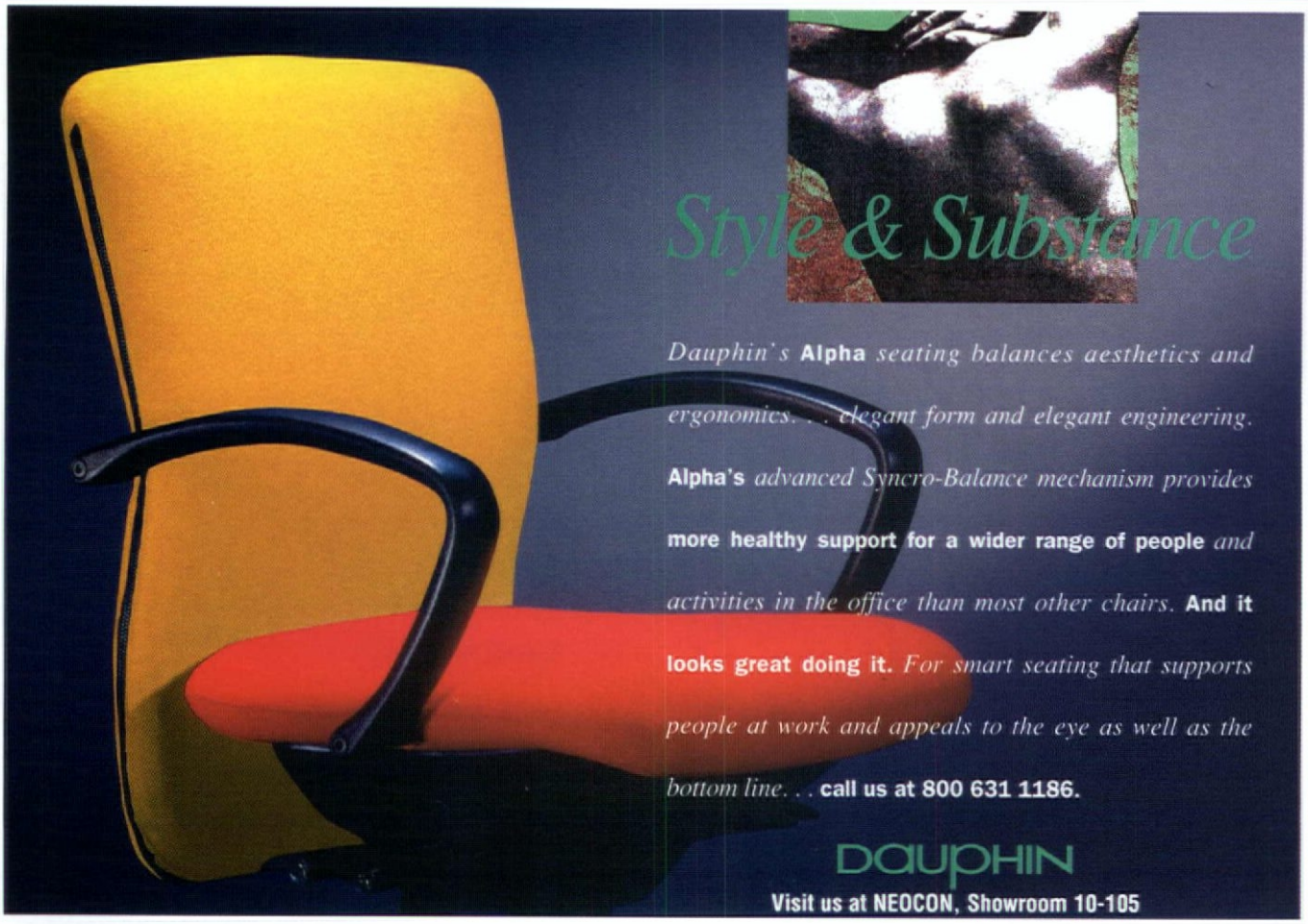
July 19-23: ASID's International Design Specialties Conference and Exposition of Designer Sources; Chicago Hilton and Towers, Chicago; (202) 546-3480.

August 18-19: Designfest; Orange County Convention Center, Orlando, Fla.; Call IIDA North Florida Chapter at (800) 678-9490.

September 14-17: International Furnishings and Design Association Conference; Hyatt Regency Tech Center, Denver; (800) 727-5202.

September 17-20: World Workplace '95 Consortium; Miami Beach; (713) 62-WORLD.

September 21-25: EIMU '95; Milan, Italy; Contact ASSUFFICIO at 39-2-48008104.



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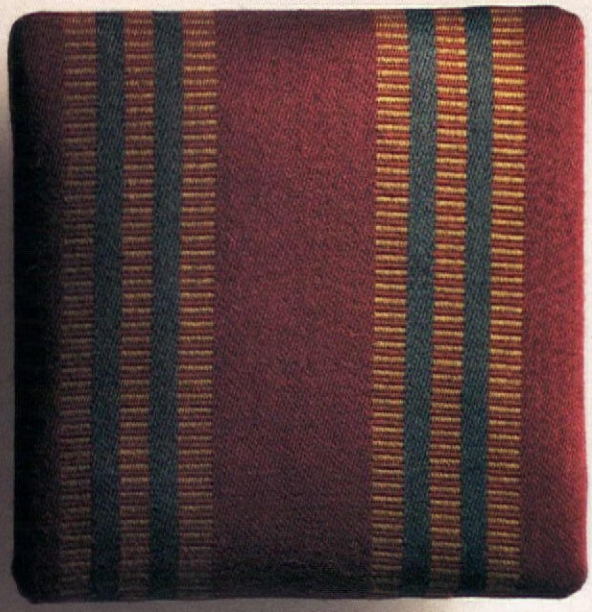
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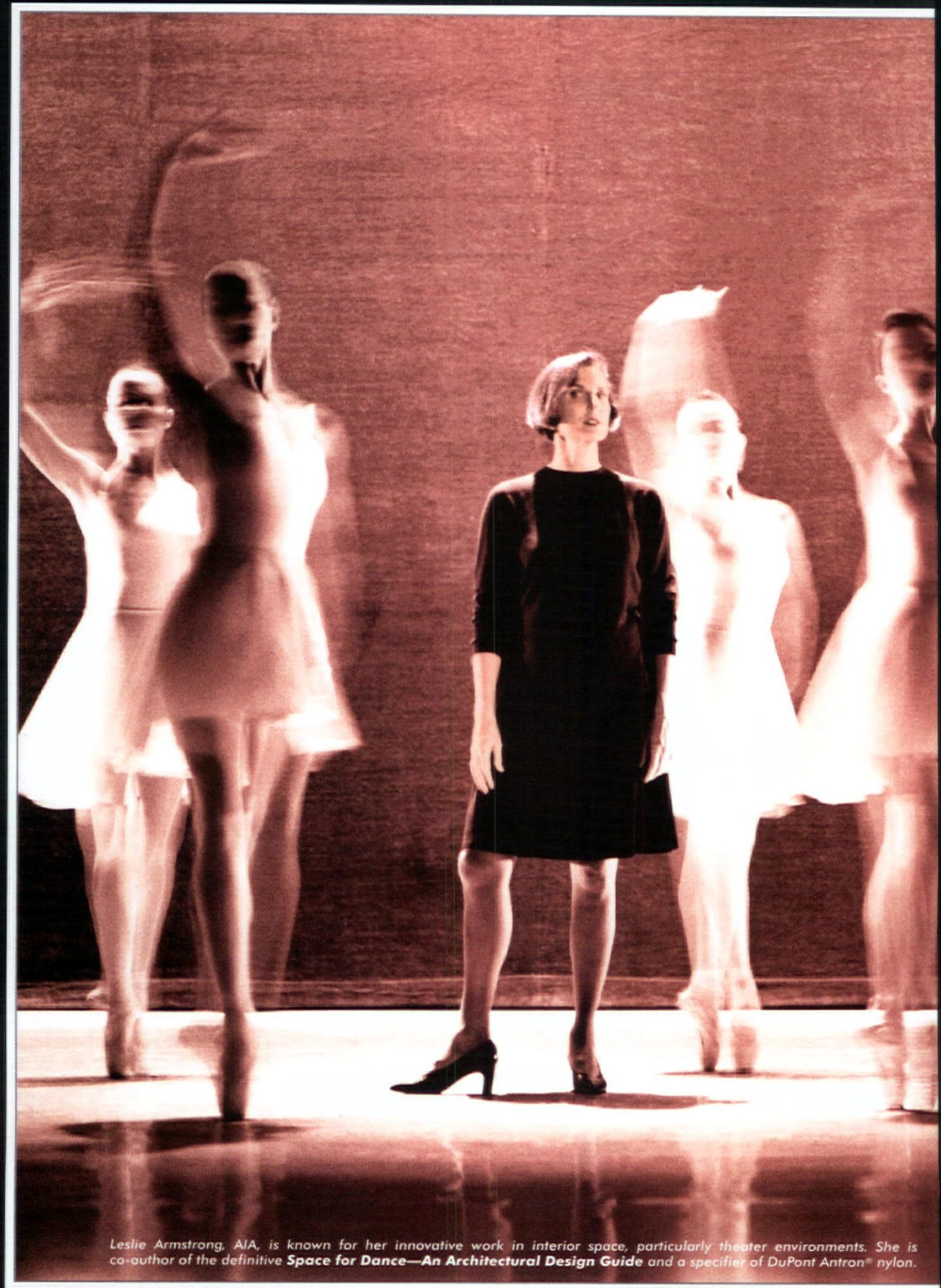


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Leslie Armstrong, AIA, is known for her innovative work in interior space, particularly theater environments. She is co-author of the definitive ***Space for Dance—An Architectural Design Guide*** *and a specifier of DuPont Antron® nylon.*

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ON THEATER & INNOVATION

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My husband wanted a New England–vernacular farmhouse.

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Chicago - NeoCon '95 World's Trade Fair, North America's largest exposition of commercial and institutional furnishings and building products and services, just got bigger again with the addition of TechnoCom™. This year's event—including NeoCon®, The Buildings Show™ and TechnoCom, the former Midwest Telecommunications Conference—will offer more new product introductions, educational programs and networking opportunities than ever before. The combination of these three shows creates an unsurpassed opportunity for all professionals involved in the interior design, facilities management and business communications industries. The heart of NeoCon '95 World's Trade Fair continues to be the introduction of new interior furnishings and building products. Nearly 800 exhibiting companies will display thousands of products to an expected 35,000 visitors over the three-day period June 12-14. Permanent Merchandise Mart showroom residents will again be joined by temporary exhibitors and temporary showroom residents to create the industry's most comprehensive gathering of product and service providers. In addition, an extensive educational program that includes a total of 149 CEU-accredited seminars and 12 concurrent industry forums will offer a world of new design ideas and business strategies to attendees. If that is not inducement enough, a series of planned social events will also give attending professionals from *Fortune 1,000, Inc. 1,000* and Design 200 companies a chance to network with each other and top executives from the industry's foremost manufacturers. Come Furnish Your Mind.

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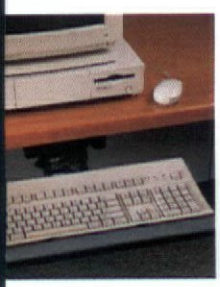


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NeoCon '95

Readers may obtain more information or register for NeoCon '95 World's Trade Fair by calling (800) 677-6278.

Social Events and Awards Presentations

Monday, June 12

7 p.m.
IIDA Midnight Affair
Field Museum of Natural History
The best of the best in commercial interior design are honored at the gala black tie event of the year, held in the magnificent Field Museum of Natural History.

Tuesday, June 13

8 a.m.
Exhibitor Breakfast Featuring the Best of NeoCon Awards
Holiday Inn Mart Plaza, 14th-floor Ballroom
Mart showrooms and NeoCon, Buildings Show and TechnoCom exhibitors are invited to this special breakfast in recognition of their support of the World's Trade Fair. Also on the agenda is the Best of NeoCon Awards, presented annually to designers and manufacturers of outstanding new furniture and related products introduced during NeoCon.

5:30 p.m.
NeoCon at Night
Wolf Point
The official party of the 1995 World's Trade Fair features refreshments, live music and prizes at Wolf Point along the Chicago River.

NeoCon '95 Educational Conference

Monday, June 12

8:30 a.m.
Concurrent Industry Forum
Good Ethics, Good Business
Sponsored by BOMI, Holiday Inn Mart Plaza
This free, interactive seminar gives you historical background on ethics and provides a practical opportunity for you to solve ethical dilemmas through case studies that confront professionals on a daily basis in the commercial property industry.

9 a.m.
Concurrent Industry Forum
The Selling Power of DISC
Sponsored by Profit Techniques, Inc., Holiday Inn Mart Plaza, 14th Floor
This session shows you how DISC management strategies will increase your sales and management effectiveness, while helping you meet individual and organizational goals in today's complex marketplace.

10 a.m.
NeoCon Sessions

Office Design
Total Workplace Performance: Rethinking the Office Environment
Audrey Kaplan, IFMA, Stan Aronoff, Workplace Diagnostics Ltd., Ottawa, Ontario, Canada

Retail Design
Store Lighting: The Fundamental Ingredient in Retail Design
Linda Fisher, IDEC, Allied ASID, Oklahoma State University, Stillwater, Okla.

Institutional Design
The New Federal Courthouse Building Program: Can Quality Be Achieved Within Design/Build Guidelines?
Robert Lane, KPF Interior Architects PC, New York; John Chinchar, Stow Davis, New York; Arthur Sager, F.S. Contract, New York.

Workplace Productivity
Comprehensive Ergonomics: Focus on the Human Factors of Facilities
Timothy Springer, Ph.D., Department of Human Environment and Design, Michigan State University, East Lansing, Mich.

Professional Development & Marketing
The Value-Negotiator
D. Peter Otterstrom, The Human Energy Corp., West Redding, Conn.

Residential Design
Moneysaving Marketing: How Designers Can Get the Price Out of Promotion
Fred Berns, Power Promotion, Washington, D.C.

1 p.m.
NeoCon Sessions

Office Design
The Bausch & Lomb World Headquarters: A Case Study in Successful Value Engineering Through Partnering
Daniel Kaplan, AIA, Fox & Fowle Architects, P.C., New York

Retail Design
The Dynamics of Design in Shopping Centers
Paula Strafford, IIDA, Thompson, Ventulett, Stainback & Associates, Inc., Atlanta

Institutional Design
The School of Tomorrow
John M Syversten, AIA, Andrew Mendelson, AIA, OWP&P Architects, Deerfield, Ill.

Workplace Productivity
Low-Emitting Materials for Building Construction & Furnishing
Marilyn S. Black, Ph.D., Air Quality Sciences Inc., Atlanta

Professional Development & Marketing
Database Marketing for Dealers
Rick Glasser, Haworth Inc., Holland, Mich.

Residential Design
Birth of a Salesperson: Making It as an Interior Designer in Today's Marketplace
Judith B. Gura, The Gura Agency, New York

2:30 p.m.
NeoCon Sessions

Office Design
The New Office Paradigm–The Power of Innovation
Peter Hoyt, CUH2A, Princeton, N.J.

Retail Design
Making Color Sense–Testing Your Psychological Responses to Color
David Burnside, Burnside Mural Studio, Elmhurst, Ill.;
Mary Ann Alexander, Mary Ann Alexander & Associates, Geneva, Ill.

Institutional Design
Designing New High Schools
C. William Brubaker, FAIA, Perkins & Will, Chicago

Workplace Productivity
Building Healthy and Productive Offices
Rajeudra Paul, Haworth Inc., Holland, Mich.

Professional Development & Marketing
Dealer FM Services: Success Strategies
Jeffrey M. Hamer, Asset Direction Incorporated, Agoura, Calif.

Residential Design
Residential Design–Healthcare at Home
Cynthia Leibrock, MA, Easy Access, Aurora, Colo.

4 p.m.
NeoCon Sessions

Office Design
Learning Work in Corporate Environments
Betty Hase, ASID, IIDA, Herman Miller Inc., Birmingham, Mich.

Institutional Design
A New Era in Furniture Concepts for Education
Joyce Fownes, The Leo A. Daly Company, Atlanta

Institutional Design
Step Into the FuturE
Thomas Mulkey, Morrison Knudsen Corporation, Englewood, Colo.; Jennifer Simpson, National Renewable Energy Laboratory, Golden, Colo.

Workplace Productivity
Lighting Technology and Increased Productivity
Susan Huey, Lighting Integration Technology, San Francisco

Professional Development & Marketing
Ergonomics–The Dealer's Role
Chris Grant, Chris Grant Associates: Office Ergonomics, Ann Arbor, Mich.

Residential Design
Mirrors: Less Can Seem Like More
Pamela Heyne-Widell, Heyne-Widell Design, Washington, D.C.

Tuesday, June 13

8:30 a.m.
NeoCon Sessions

Institutional Design
Airport Design for the 21st Century
Ron Steinert, Gensler & Associates, Los Angeles; Sandy Stevenson, Perkins & Will, Chicago; Diane Barnes, Wilkhahn, Inc., Chicago; Neil Frankel, Skidmore Owings & Merrill, Chicago

Healthcare Design
A Breath of Life–CPR for the Aging Healthcare Facility
Giles Van Der Bogert, AIA, Loebl Schlossman and Hackl Inc., Chicago

Hospitality Design
Ethics in the Hospitality Industry
Deborah Lloyd Forrest, ASID, Deborah Lloyd Forrest Associates, Dallas;, Hugh Latta, FASID, Design Continuum Inc., Atlanta; Manfred Steinfeld, Shelby Williams, Chicago; Leonard Parker, The Leonard Parker Co., Coral Gables, Fla.

Workplace Productivity
Technical Specification of Carpet
Joe Smrekar, Milliken Carpet, La Grange, Ga.

Professional Development & Marketing
Electronic Reference Library
Jim Hook, Haworth, Holland, Mich.

Residential Design
Crossover From Residential to Contract Interior Design
William Beson, William Beson Interior Design, Minneapolis

10 a.m.
Concurrent Industry Forum
The IES Lighting Series
Sponsored by Illuminating Engineering Society of North America (IESNA), The Merchandise Mart
This comprehensive program is divided into three sessions. "The How-tos of Designing and Lighting With Lamps and Luminaires;" "Light and Color - Lamps, Filters and Special Effects;" and "Lighting Designs Driven By Users' Needs."

10 a.m.
NeoCon Sessions

Office Design
What's Left in the Office?
Christopher Hood, Digital Equipment Corporation, Maynard, Mass.

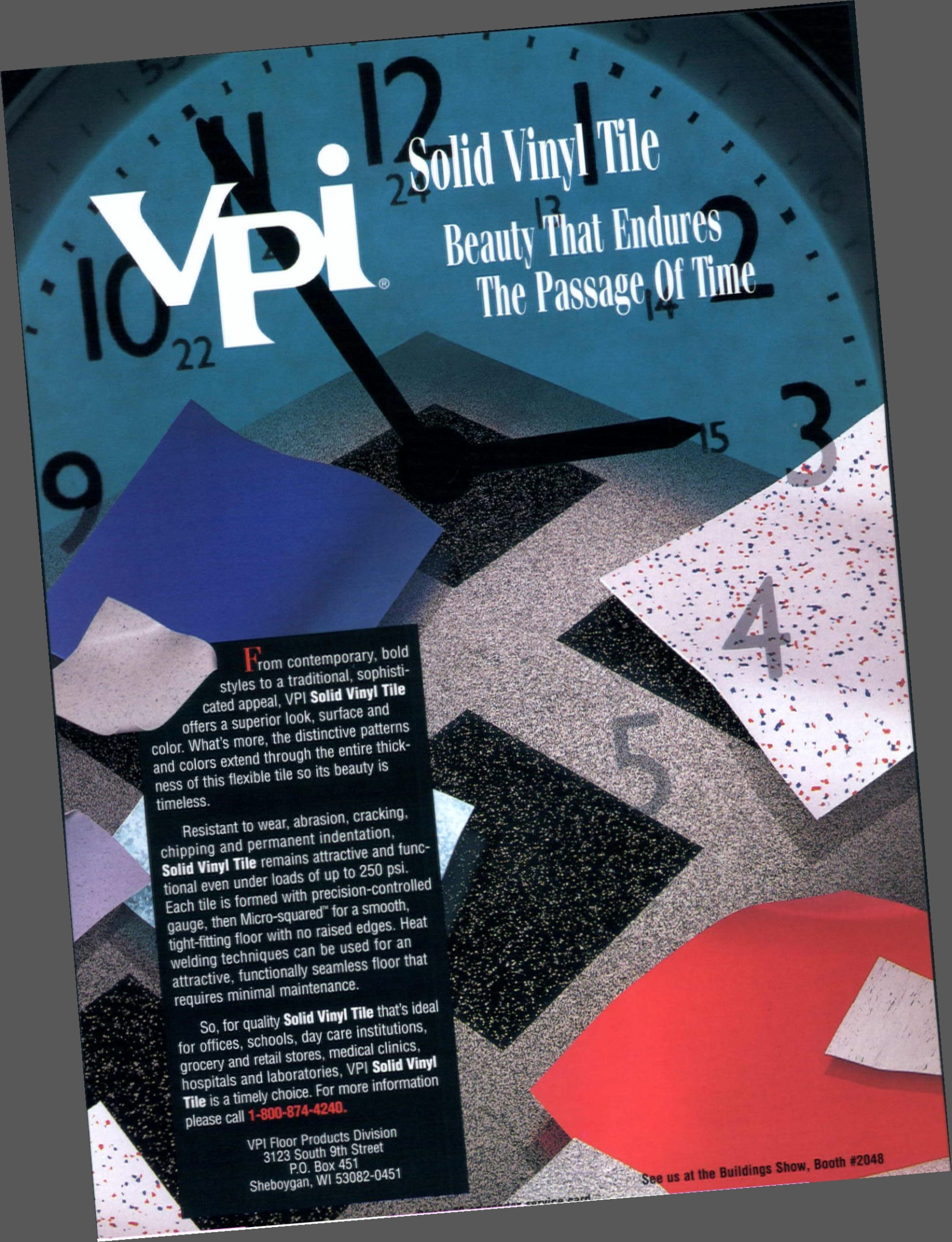
Healthcare Design
The Nursing Station of the Future: Maximizing Design, Function & Flexibility
Louise Nicholson, Watkins Carter Hamilton Architects, Inc., Bellaire, Texas, Peggy Leven, Milcare Inc., Grandville, Mich.

Hospitality Design
Hospitality Design Project
Penny Bonda, ASID, Hillier Reed Architecture Inc., Bethesda, Md.

Workplace Productivity
Environmental Considerations for Healthcare Facilities
Mark Nemschoff, Nemschoff Chairs Inc., Sheboygan, Wis.

Professional Development & Marketing
China: Its Opportunities and Challenges
Donald Hackl, AIA, Loebl, Schlossman and Hackl, Chicago

Residential Design
Charging for Design Services
Kate Halverson, ASID, Weston Communications, Eden Prairie, Minn.


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CONTRACT DESIGN MARKETPLACE

10:30 a.m.

Concurrent Industry Forum
Designing Creative Thinking Tools for Child Development
Sponsored by Archeworks in association with Haworth Inc., The Merchandise Mart
This free presentation explores new learning tools for teachers and students, using as a case study the Coretta King Center at the Ida B. Wells Development Center, run by YWCA, in Chicago.

1 p.m.

NeoCon Sessions

Office Design
Learning From Malaysia: The Challenges of Designing the Interiors of the World's Tallest Building in Kuala Lumpur
Cathryn Barrett, AIA, STUDIOS Architecture, San Francisco

Healthcare Design
Investigations Into the Effects of Non-Structural Failures
Donald C. Axon, FAIA, AIA-AAH, DCA/FAIA, Inc., Los Angeles

Hospitality Design
Hospitality's Hottest Product–Timesharing
Merilee Elliott, IIDA, Resort Source Design, Chicago

Professional Development & Marketing
Why Reinvent the Wheel? How Research Can Help Designers Save Time and Money
Cindy Beacham Edwards, IIDA, Bell Atlantic, Blacksburg, Va.

Professional Development & Marketing
Total Quality Project Management
Howard Birnberg, Association for Project Managers, Chicago

Residential Design
The Psychology of Color and Design Trends
Barbara Colby, ASID, Chromanetics, Glendale, Calif.

2:30 p.m.

NeoCon Sessions

Office Design
New Programming Methodologies for Creating New Work Environments
Brian D. Heath, IFMA, Tangerine Inc., Grand Rapids, Mich.

Healthcare Design
Design Strategies for Alzheimer's Care Units
Joan Dickinson, IIDA, Settles Associates, Radford, Va.

Hospitality Design
New Trends and Styles in Restaurant Design
Michael Kemp, AIA, Michael Kemp Architects & Associates, Los Angeles

Professional Development & Marketing
Regionalism in Design of Public Use Facilities
Thomas W. Ventulett III, FAIA, Thompson, Ventulett, Stainback & Associates, Inc., Atlanta

Professional Development & Marketing
Financing Your Business: How to Find & Secure Money
Naomi J. Rozan, Comprehensive Search, Bronx, N.Y.

Residential Design
Designing on the Information Superhighway
Helen Heneveld, TALI, Grandville, Mich.

4 p.m.

NeoCon Sessions

Office Design
Stone Soup–An Unconventional Recipe for Office Design
Gary Johnson, AIA, Johnson/Reis Associates, St. Paul, Minn.

Healthcare Design
Bringing Operational Reality to Design
Thomas Fannin, AIA, Edward Huckaby, AIA, The Falick/Klein Partnership Inc., Houston

Hospitality Design
Designing for Landmark Historic Hotels
Deborah Lloyd Forrest, ASID, Deborah Lloyd Forrest Associates; Dallas, Hugh Latta, FASID, Design Continuum, Atlanta

Professional Development & Marketing
Origins of Office Design Indicate Future Directions
Jeffrey Reuschel, IDSA, Haworth, Inc., Holland, Mich.

Professional Development & Marketing
Instant, Instinctive Marketing
Barry Koren, AIA, SMPS, Koren Network, Oak Park, Ill.

Residential Design
Kitchen and Bath Design for the Disabled and Elderly
Betty Ann Raschko, ASID, IDRA, INEC, Raschko Interiors, King City, Ore.

Hospitality Design
Convention Centers: An Evolving Design Challenge
C. Andrew McLean, AIA, Liz Neiswander, AIA, Thompson, Ventulett, Stainback & Associates, Atlanta

Professional Development & Marketing
Technology: A Common Sense Approach
J. Daniel Blatt, Carl Lewis, Fox & Fowle Architects, P.C., New York

Professional Development & Marketing
Don't Rock the Boat! Conflict Management
Adele Borman, M.A., First Place Productions, Redondo Beach, Calif.

Wednesday, June 14

8:30 a.m.

Concurrent Industry Forum
What Italian Office Design Can Teach America in the Mid '90s
Sponsored by International Biennial Office Furniture Exhibition (EIMU)/ Italian Trade Commission (ITCE)/Association of the Italian Office Furniture Manufacturers (Assufficio), The Merchandise Mart.

8:30 a.m.

NeoCon Sessions

Office Design
The Virtual Office and Universal Design–Are We Really Moving Ahead?
Reginald Head, AIA, Total Design Management Associates, Los Angeles, Ron St. John, Office Asset Advisors, Portland, Ore.

Healthcare Design
Rehab for Rehab
Stephen T. Wright, AIA, Loebl Schlossman and Hackl, Chicago

Healthcare Design
Look Before You Build
Daniel Cinelli, Margaret Cervantes, OWP&P Architects Deerfield, Ill., Monte Levinson, M.D., Timothy Johnson, IAHA Presbyterian Homes, Evanston, Ill.

Professional Development & Marketing
Computerized Visualization and Photo Realistic Rendering
Kenneth Conroy III, Model Masters, Chicago

Professional Development & Marketing
Interior Design Work Experience
Dianne Jackman, IFMA, FIDC, FIDEC, Ronald Veitch, FIDC, FIDEC, University of Manitoba, Winnipeg, Manitoba Canada, Buie Harwood, FIDEC, Virginia Commonwealth University, Richmond, Va.

Residential Design
Macro/Micro Interiors
Sheila Cole, IFDA, Shecole Designery, Inc., Minneapolis

9 a.m.

Concurrent Industry Forum
Project Management - Building & Maintaining an Efficient Team
Sponsored by Norstan Educational Services, Holiday Inn Mart Plaza

10 a.m.

NeoCon Sessions

Office Design
Designing Interior Environments for High-performance Teams
Mark L. Gillem, United States Air Force, Wright-Patterson AFB, Ohio

Healthcare Design
Re-engineering, Quality Improvement & the Design Process at Massachusetts General Hospital
Nina Hancock, AIA, IFMA, Hancock & Hancock, Chicago, Jeanette Ives, Massachusetts General Hospital, Boston

Healthcare Design
Designing State-of-the-art Ambulatory Care Facilities on a Human Scale
Martha L. Rothman, FAIA, Rothman Rothman Heineman Architects, Boston; Sandra Fenwick, Francis Sullivan, Beth Israel Hospital Boston

Professional Development & Marketing
Planning Computer Use in a Design Firm
Ched Reeder, Reeder Consulting Group, Los Angeles

Professional Development & Marketing
Legal Issues Facing Interior Designers Toda
C. Jaye Berger, Esq., Law Offices of C. Jaye Berger, New York

Residential Design
Psychoneuroimmunology–Put On a Happy Space
Millicent Gappell, IFDA, CID, Delineations, Los Angeles

1 p.m.

Concurrent Industry Forum
"Skirting" Obstacles
Sponsored by Chicago Women in Architecture (CWA), The Merchandise Mart.

1 p.m.

NeoCon Sessions

Workplace Productivity
How the Environment Affects the Training Process
J. Burke Quinn, ASTD, AIA, Bretford Manufacturing, Schiller Park, Ill.

Healthcare Design
Design Requirements for Assisted Living & Nursing Home Environment
Elizabeth Rylan, ASID, IDEC, East Carolina University, Greenville, N.C.; Marcella Griggs, MS, RN, Radford University, Blacksburg, Va.

Healthcare Design
Planning an Emergency Department: An Overview
Gail Allen, RN, Milcare Inc., Zeeland, Mich.

Professional Development & Marketing
Computer Modeling/Rendering in the Design Process
Joan McLain-Kark, IFID, Virginia Tech University, Blacksburg, Va.

Professional Development & Marketing
Re-thinking the Design Firm
Arnold Craig Levin, Diane Cullen-Levin, Liminality, Los Angeles

Residential Design
Specifying Solid Wood Furniture
Thomas Moser, Thos Moser Cabinetmakers, Auburn, Maine

2:30 p.m.

NeoCon Sessions

Office Design
Trading Room Design: Programming and Development
Henry Kurz, Joseph Pirrotta, AIA, Swanke Hayden Connell Architects, New York

Healthcare Design
Tomorrow's Wonderful Hospitals and Healthcare Facilities
Earl Swensson, FAIA, Richard Miller, AIA, Earl Swensson Associates, Nashville, Tenn.

Professional Development & Marketing
Integrating Bar Code Asset Management With CADD/CAFM
Marla Williams, Integrated Asset Management, Atlanta

Professional Development & Marketing
Beyond CAD–Creating Place in Cyberspace
Sally Levine, AIA, Levine Design, Ltd., Chicago

Professional Development & Marketing
An Owner's Guide to the Future
David Zach, Innovative Futures, Milwaukee, Wis.

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CONTRACT DESIGN MARKETPLACE



Allsteel's Interchange is both a simple desk and a panel system. Designed by John Rizzi, Interchange panels have power bases and vertical wire management with fixed and mobile cabinets for storage. Work surfaces are offered in most popular sizes and shapes.
Showroom No. 300

Circle No. 141

NeoCon® 95
World's Trade Fair



Allseating introduces Genesis, an executive seating line that juxtaposes classical and technological styles. Features include detailed wood solids, full-function knee-tilt mechanism, pneumatic height adjustment and energy absorbing urethane foam.
Showroom No. 394-396

Circle No. 140



The Tatami sofa, designed by Jhane Barnes for Bernhardt, was derived from the Japanese philosophy to be close to the earth and nature for peace and serenity. Chairs and tables tie the Jhane Barnes Collection into a complete series.
Showroom No. 307

Circle No. 142



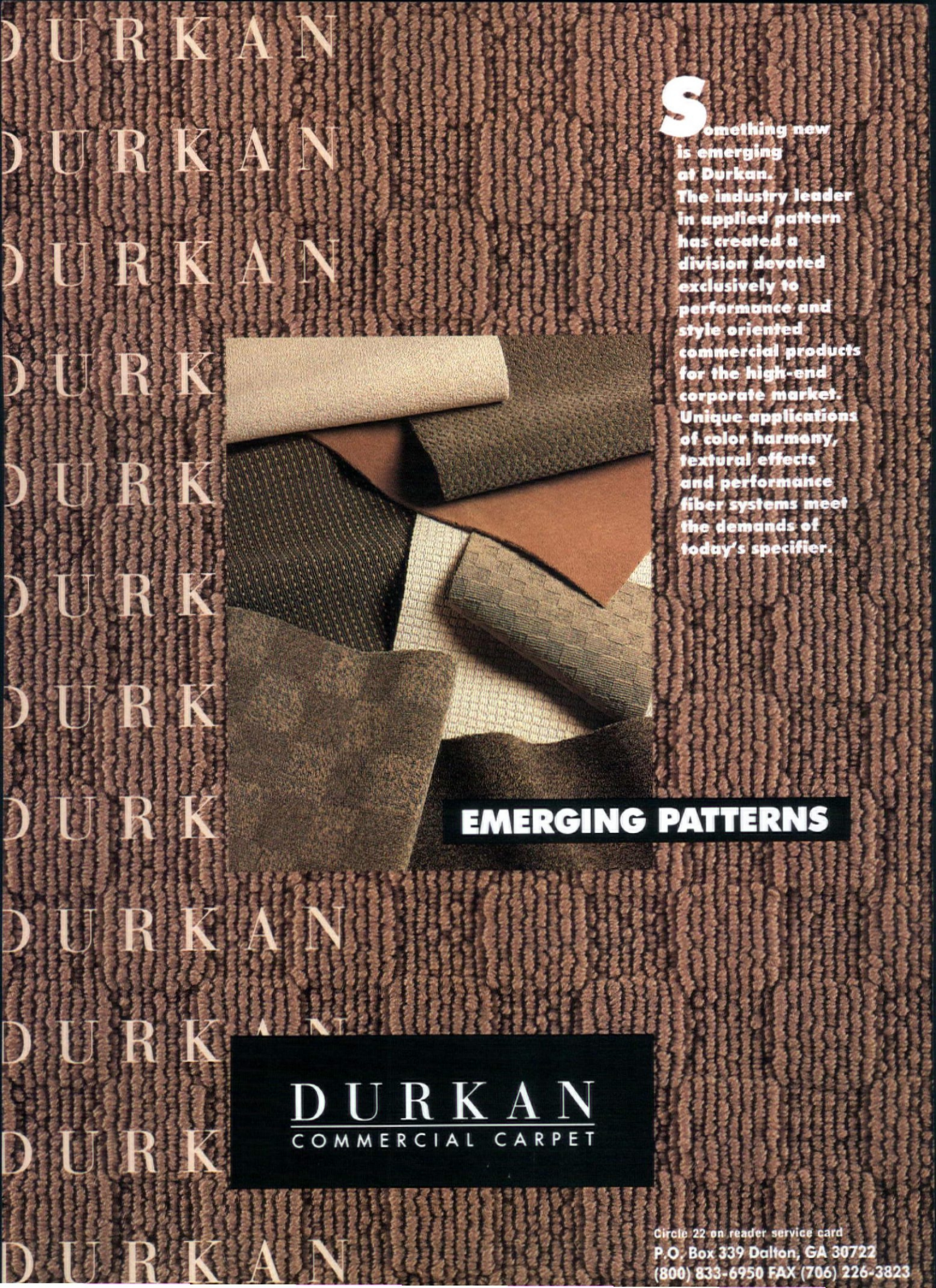
Boling's Contemporary Pedestal Table can add a touch of elegance and functionality to an office or conference room. The table stands 29 in. high and is available in 48-in., 42-in. or 60-in. circumferences in walnut wood/sunburst top or plastic.
Showroom No. 371-373

Circle No. 143



Girsberger and designer Fritz Makiol present the Contact series of office seating. Pondomat™ is a mechanism that allows Contact to adjust automatically to the weight of the person. The chair is available in two widths and backrests with or without arms.
Showroom No. 306

Circle No. 149



Something new is emerging at Durkan. The industry leader in applied pattern has created a division devoted exclusively to performance and style oriented commercial products for the high-end corporate market. Unique applications of color harmony, textural effects and performance fiber systems meet the demands of today's specifier.

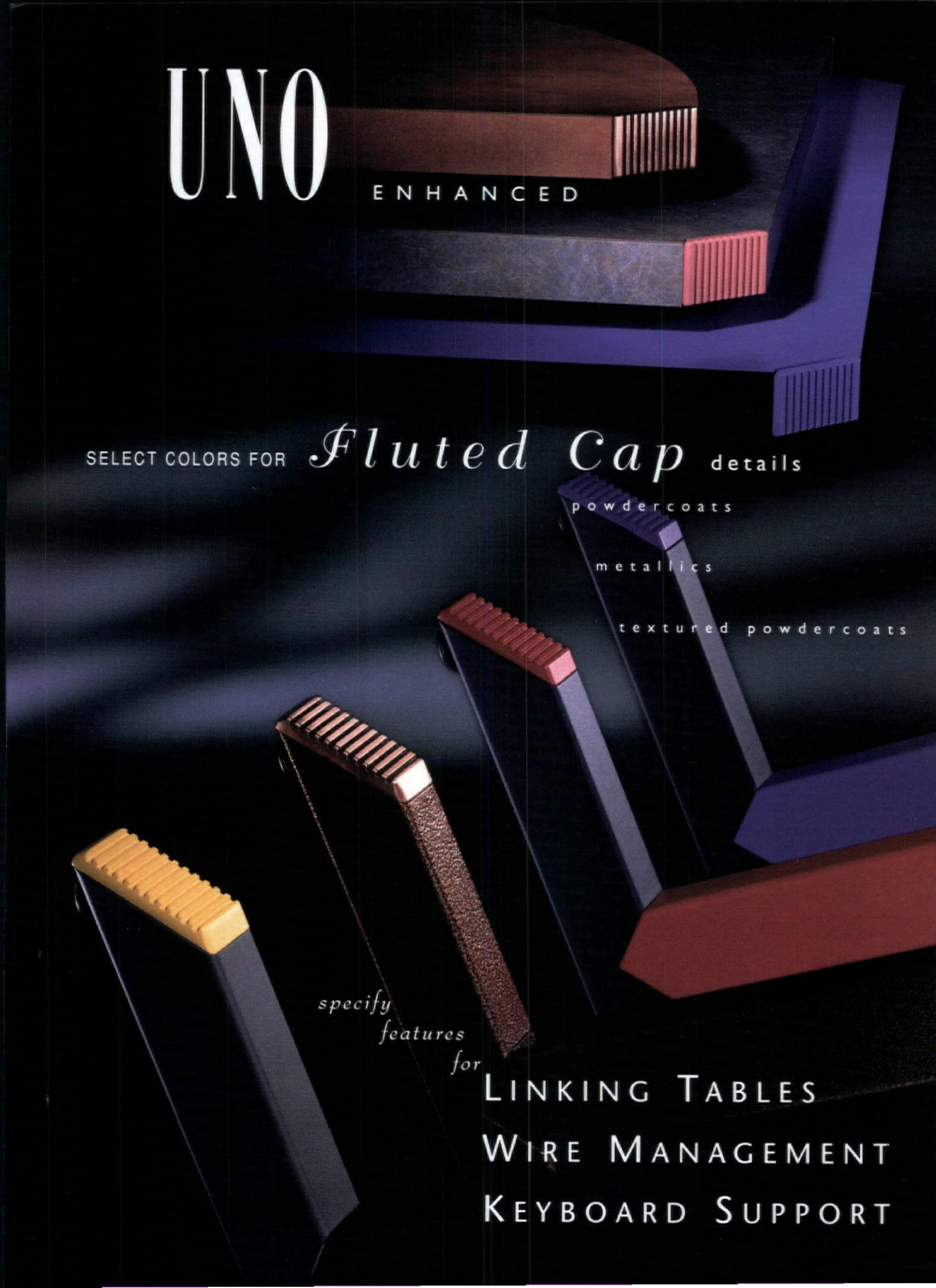
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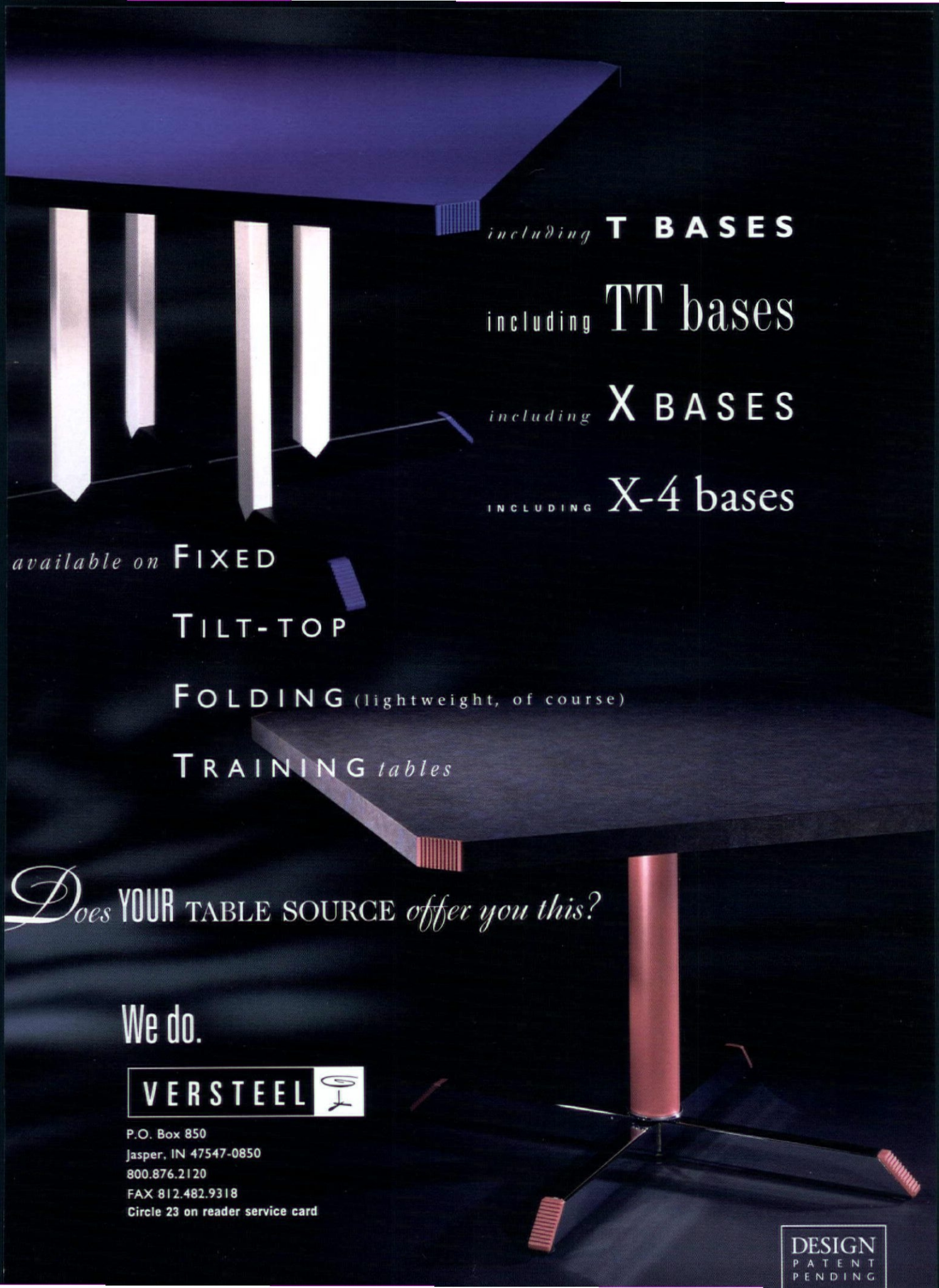
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Circle 23 on reader service card
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CONTRACT DESIGN MARKETPLACE

The Zoom Meeting Table System from Davis Furniture Industries is licensed from Mobimex of Switzerland. Its flexible design expands for boardroom functions while retaining the solid image of executive conferencing. The series is offered in two table lengths, in beech or cherry. A linking table and a remote overhead projection unit are also available.
Showroom No. 3-115

Circle No. 146





Conwed's Utopia® Office Furniture System offers a wide selection of steel framed panels with fabric wrapped top to bottom for a fully upholstered finished look. The system absorbs sound for privacy, advanced power capabilities are available where needed and numerous work surface, storage, filing and computer support options are available.
Showroom No. 345

Circle No. 145

DesignTex's William McDonough Collection, named after the architect/designer, is a series of environmental fabrics created with the preservation of the earth in mind. DesignTex ensures the least degree of pollution in both the harvesting of the materials used and the dyes.
Showroom No. 3-121

Circle No. 147

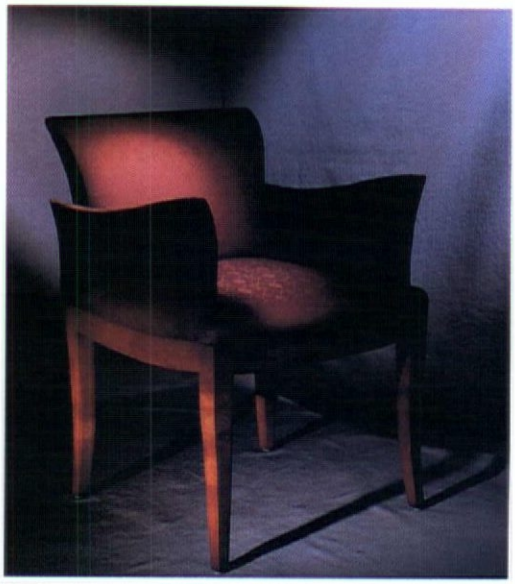


NeoCon® 95
World's Trade Fair



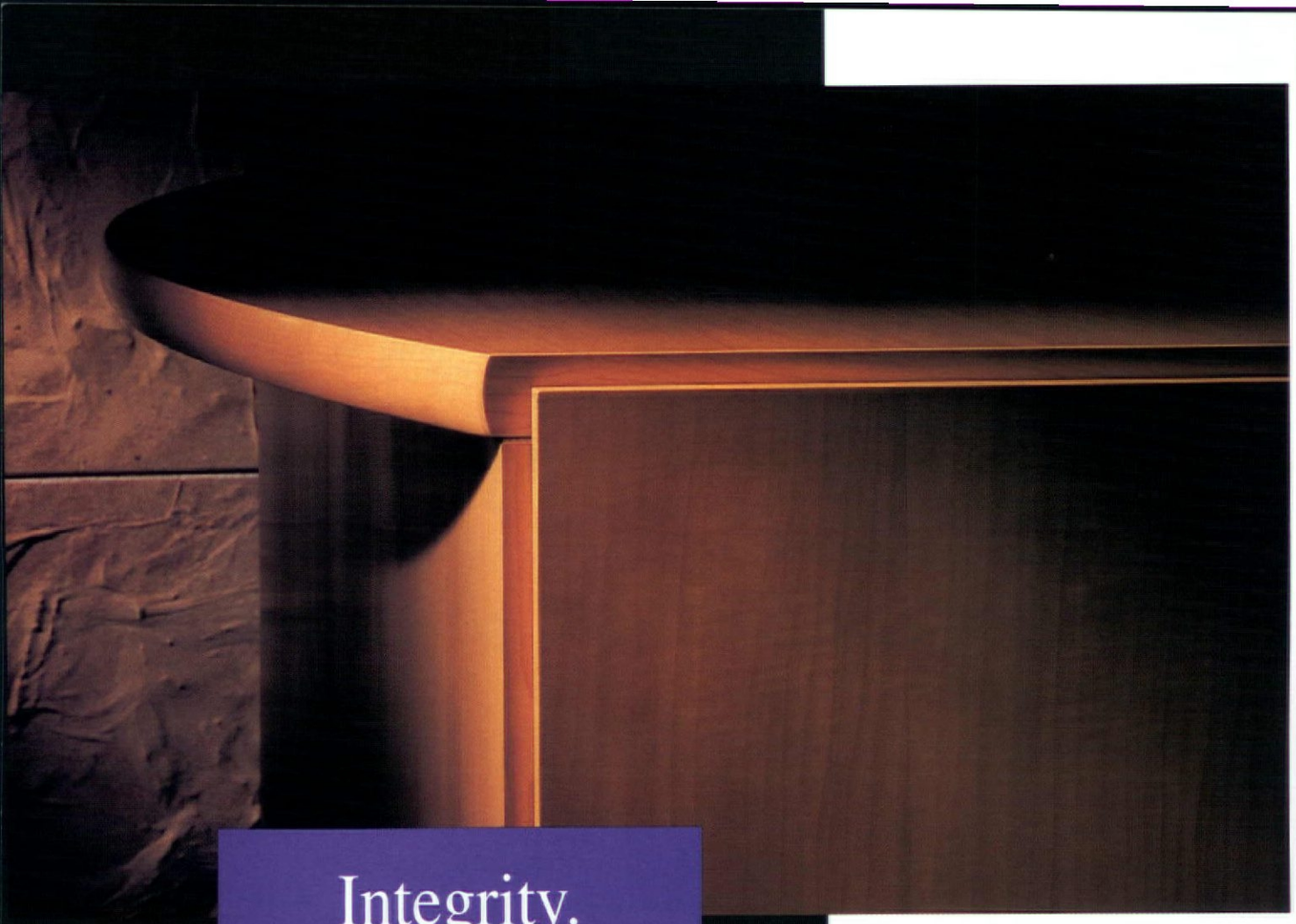
PROformance® II from EckAdams is a high-performance, ergonomic task seating line. All chairs include compound curve seats with waterfall fronts, contoured backs with built-in lumbar supports, high resiliency foam padding and pneumatic seat height adjustments.
Showroom No. 3-112

Circle No. 148



Echo, designed by Gary Lee for the Bright Chair Company, features graceful curves contrasted with sharp angles with an upholstered seat, composing a contemporary look on a wood base. The chair is available in standard and custom finishes.
Showroom No. 3-125

Circle No. 144



Integrity. Sophistication Taking Shape.

Distinctive. Elegant. Sound. The Integrity line from Kimball– with its soft balance of geometry and line–lends flair and class to any office. From executive desks to modular units, bookcases to reception stations, Integrity's architectural design complements interior elements. Unequaled quality. Rich finishes and veneers. Integrity, the shape of success.

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CONTRACT DESIGN MARKETPLACE

Millennia casegoods, presented by Halcon, are available 65-in. and 80-in. heights in a variety of offerings including ash, cherry, maple and mahogany. The desks and credenzas are available on a Quick Ship program for fast delivery.
Showroom No. 336

Circle No. 152



HBF introduces Colour Folio, a new collection of five fabrics designed by Mary Jo Miller with both solids and combinations of color and pattern. Chiaroscuro, Impasto, Chine Collé, Mezzotint and Collagraph each have their own flair and texture.
Showroom No. 387

Circle No. 151



NeoCon® 95 World's Trade Fair



The McEasy Collection, designed by architect Michael McDonough for ICF, is based on the classic American easy chair. The collection includes three-seat sofas, settees, lounge chairs, ottomans and rockers. The pieces are compact and lightweight while retaining a seat configuration that suits full body support and adequate knee clearance.
Showroom No. 365

Circle No. 155

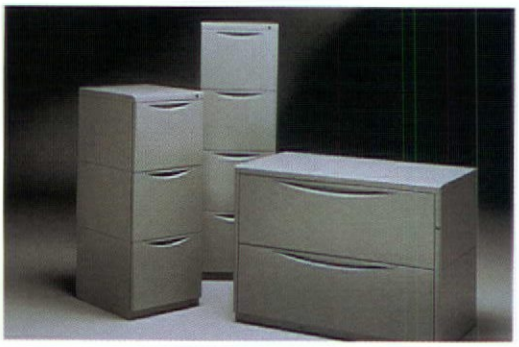


The HAG Scio task seating line features a rocking mechanism to facilitate movement and reduce stress during prolonged seating. The tilt tension automatically adjusts to the user's weight, and back height is adjusted by pressing buttons on both sides of the chair. All components are recyclable.
Showroom No. 361

Circle No. 150

Compass, Meridian's line of file and storage cabinets designed by Tom Newhouse, is shaped with a softened waterfall-edge top and corners. The modular cabinets are stackable and lock into place for any desired height.
Showroom No. 318

Circle No. 157





Why Dean Witter Rates Cetra® A Strong Value.

"We were impressed with the construction and stability of the systems furniture, providing an aesthetically superior wood look with the strength of metal construction. Kimball casegoods have a track record of durability. When you consider the quality detailing, competitive price-point and range of systems, casegoods, and seating products available for a variety of applications, you come down to the real determinant in our choice of Kimball... value."

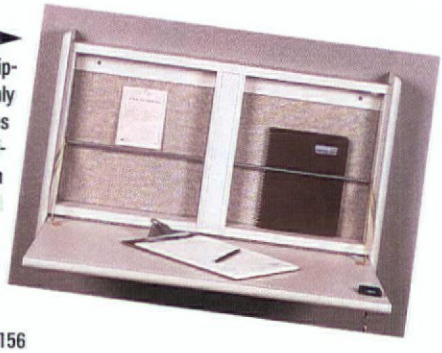
- Ed Ciffone
First Vice President
Director of Facilities

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CONTRACT DESIGN MARKETPLACE



The LUI Wall Desk is a wall-mounted, flip-down writing desk that protrudes only four inches from the wall and complies with ADA requirements. The desk is self-closing when weight is removed from the work surface and the door and work surface have been statically load-tested in excess of 100 pounds.
Showroom No. 340

Circle No. 156



Harbinger, a division of Mohawk Industries, introduces new colors and textures to its DuPont Antron® Lumena solution-dyed broadloom carpet collection for upscale health care, retail, educational and office market segments. Wainscott heads the collection in 13 colorways.
Showroom No. 377

Circle No. 153

Haworth introduces Crossings, a furniture collection for today's changing office work patterns. Crossings becomes an extension of the worker as the situation dictates, making the user constantly active and involved in a complete office environment. Components include: perimeters, work planes, technology support, stowaways, organizers and power and communication management.
Showroom No. 312

Circle No. 154



NeoCon® 95
World's Trade Fair



The Assisa ergonomic chair by Vecta is economically priced and can be delivered in as little as 48 hours after receipt of order. The adjustment mechanisms are easy to locate and operate. Upholstery is 100% wool in a selection of six standard colors.
Showroom No. 303

Circle No. 159



Highly functional details are the hallmark of Panel Concepts' TopLine series of office furnishings, designed for the demanding upper-mid systems market. The system is constructed for ease and speed of installation. Conference extensions and versatile storage options are available.
Showroom No. 330

Circle No. 161



Nevers' Video Conferencing Line of furniture turns an ordinary room into an electronic meeting room with specially designed tables and cabinets. Conference, training tables, AV units, visual boards and credenzas make the series complete.
Showroom No. 345

Circle No. 158



Upgrade To A First Class Seat.

Kimball gives executives more than one way to go first class. Our distinctive lines of chairs offer a wide variety of styles, sizes and prices. Variety that can easily satisfy different preferences and organizational levels. And because each of our executive chairs reflects the Kimball tradition of craftsmanship and ergonomic design, they allow busy corporate leaders to travel in first class comfort all day long. Even if they never leave the executive suite.

(Shown front to back: Trillium, Principal and Carrington.)

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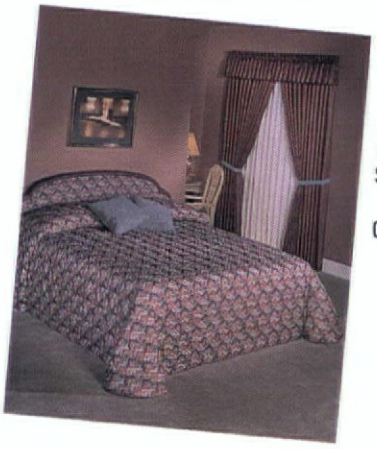
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CONTRACT DESIGN MARKETPLACE

Ametex/Robert Allen Contract Fabrics presents a 126-in. width, state-of-the-art drapery and bedspread fabric. Constructed of Trevira FR polyester fiber from Hoechst Celanese, the fabric is unique and economical. Its wide width requires less yardage and labor costs to manufacture seamless, one-piece bedspreads for hospitality and health care application. A variety of designs and colorways, plus mix-and-match prints are available.
Showroom No. 367

Circle No. 165



For the space conscious, Paoli introduces Chambers, a modular casegoods series that offers value and versatility. Chambers' configurations provide vertical storage and accommodate many functional variations. For instance, modular credenzas are available in three lengths with a choice of pedestals and work surfaces.
Showroom No. 380

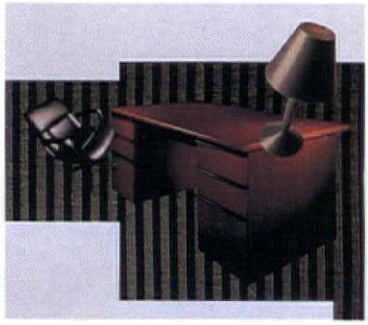
Circle No. 162



Naturalist is a small checker basketweave design, with monochromatic colorations and tufted proprietary yarn texture combinations offered from Lees Commercial Carpets. The small textural design hides the seams while creating a neutral backdrop. Naturalist is an excellent bridge between causal and formal interiors.
Showroom No. 3-101

Circle No. 265





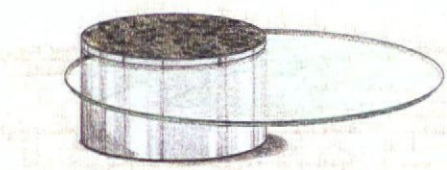
OSI's Mondrian Modular Casegoods System is available in eight standard edge details and six standard veneers at a competitive price. OSI offers 11 additional casegoods lines, wood panel systems and conference center collections.
Showroom No. 333

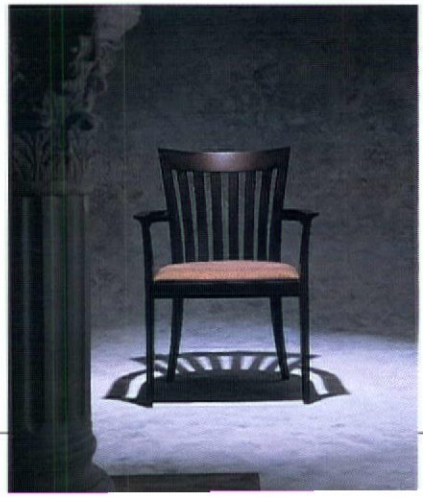
Circle No. 160

Designed for Brueton by J. Wade Beam, the Hoop table features a cantilevered, circular glass top projecting from a slotted cylindrical stainless steel base, which is capped by an inset stone or wood top. Hoop is available in different sizes and heights, specified in polished or satin stainless steel, acid washed gray or opaque colors.
Showroom No. 349

Circle No. 163

NeoCon 95
World's Trade Fair





Loewenstein introduces Metropolis for full-scale comfort with individually bent back slats. The product is available in 26 standard ultraviolet-cured finishes.
Showroom No. 353

Circle No. 164

Do you see the spark?

It happened sometime around here. Do you see it? It's the spark that ignited the spirit and commitment of Milliken Carpet.

Frankly, we've been training for this moment for years.

Not that we expected anything like the loss of our Live Oak/Milstar complex. But our acclaimed bias for action had prepared us to seize the opportunity to keep customers' orders on track.



PHOTO BY BROOKS SHOWS, LAGRANGE DAILY NEWS

We immediately reassigned carpet production to our worldwide facilities, working around the clock to fulfill our commitments.

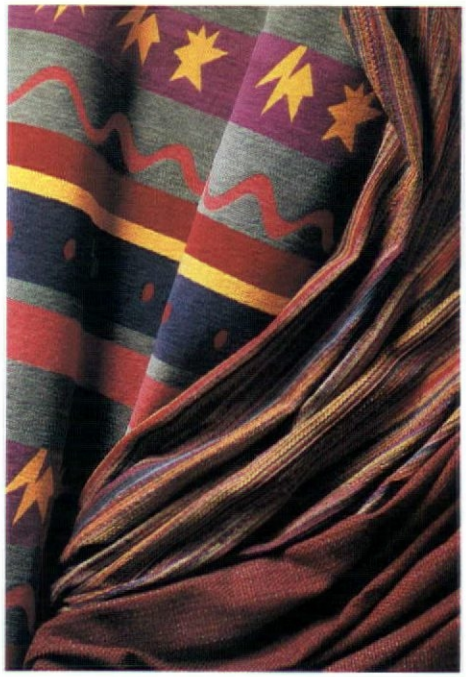
We also began working around the clock to rebuild the most advanced carpet production facility the industry has seen. Construction is already well along.

Sometimes it takes a little heat to start a fire. But in the end, the results are pure gold.

MILLIKEN

Circle 27 on reader service card

CONTRACT DESIGN MARKETPLACE



Marfa, a new ensemble of fabrics presented by Pindler & Pindler, is brightly colored and textured with distinctive large scale panel stripes inspired by the decoupage artwork of Henri Matisse. Marfa is available in four colorways.
Showroom No. 6-170

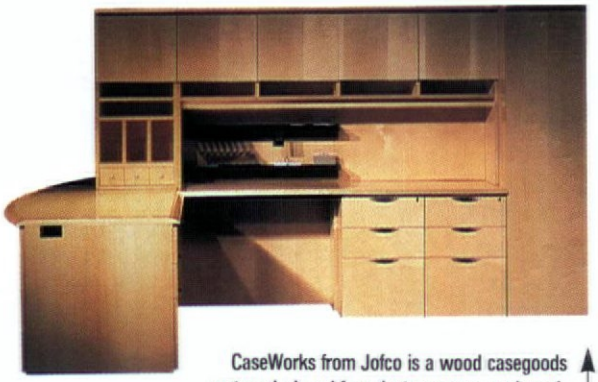
Circle No. 167



Brunschwig & Fils introduces Milano Figured Woven, a cotton blend fabric with distinct texture constructed with a puckered effect. A twisting leaf pattern and a hint of metallic thread make this fabric suitable for hospitality, health care and the executive suite.
Showroom No. 6-121

Circle No. 166

NeoCon® 95
World's Trade Fair



CaseWorks from Jofco is a wood casegoods system designed for private or open work environments. The series provides both fixed and modular surface and storage elements with accommodating electronic technological components.
Showroom No. 859

Circle No. 175



Maharam launches its newest collection of fabrics with System Surfaces/1, a comprehensive series of 11 panel fabrics available in more than 100 colorways. All fabrics are 66-in. wide and predominantly constructed from polyester for its resistance to moisture absorption.
Showroom No. 883

Circle No. 172

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CONTRACT DESIGN MARKETPLACE

NeoCon® 95
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Hiland, presented by National Office Furniture Co., pays close attention to detail in its distinctive contemporary design of cordovan walnut and medium cherry. Features include a choice of edge treatments and drawer pulls, full pedestals and bookmatched veneers on tops and chassis.
Showroom No. 825

Circle No. 179



The imagery of swirling tidewaters and sand inspired Interface to create Caribbean. Available in carpet tile and broadloom, Caribbean is a 24-ounce, textured, patterned, loop-pile offered in 16 colorways. The carpet is manufactured from DuPont Antron Lumena® and Antron® Legacy yarns with nontoxic antimicrobial Intersept® and Protekt® for stain resistance.
Showroom No. 848

Circle No. 171



Inspired by ancient Belgian craftsmen, Palace Gate from Arc-Com Fabrics replicates the royal pattern seen on an 18th century ornamental gate. The fabric is constructed in mercerized cotton and rayon in compliance with ACT guidelines for heavy-duty contract use.
Showroom No. 888

Circle No. 177



Tuohy has expanded the Chicago Collection, designed by Brian Kane, with the addition of drop leaf tables. They can be used individually or in conjunction to form modular conference tables, and are available in a variety of shapes, colors and sizes.
Showroom No. 880

Circle No. 174



Gemini™ by Richards Wilcox, is a rotary filing unit designed to offer efficiency, security and floor-space savings. Gemini™ is available in five- or seven-tier configurations with multimedia accessories.
Showroom No. 8-66

Circle No. 173



Through the eye of imagination...is a multicolored world.

Selection. Zolatone multicolor wall finishes for interiors are readily available in more than 30,000 distinctive varieties. With custom color matching an additional option, design possibilities are defined only by the scope of decorative invention. *Opportunity.* While spanning the spectral range to maximize color choice, Zolatone also addresses, and meets the changing needs of the marketplace by offering both conventional, and waterbased multicolor formulations. *Excellence.* Each Zolatone multicolor combines millions of color particles to create an exceptional aesthetic appearance. All Zolatone multicolors feature ContinuousColor™* quality, and possess maximum durability. *Tradition.* Providing five decades of service, and innovation...

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Circle 29 on reader service card

CONTRACT DESIGN MARKETPLACE

Kimball Office Furniture introduces Event Seating, a series of multi-purpose, stackable side chairs for training rooms, cafeterias and conference rooms. The product is available in sled base and stacking four-leg models.
Showroom No. 825

Circle No. 178





CFS/Haller's USM System presents clear concepts in a clear environment. The tables offer individual space while connecting with others to form a complete conference setting.
Showroom No. 837F

Circle No. 170

NeoCon® 95
World's Trade Fair





NetCom3 was designed by Paralax specifically for LAN equipment and accessories, providing flexibility for all network equipment storage needs. NetCom3 units are modular, constructed of steel and available in a variety of widths and corner units. Standard features include pull-out keyboard trays, power strips and cable management.
Showroom No. 865

Circle No. 263

Designed by Bruce Sienkowski for Leland, the Roselle and Larkspur Collection of chairs merge traditional solid wood craftsmanship with state-of-the-art curved plywood technology. The Roselle revisits the decorations of late 18th century England with its rounded back, detailed fluted rays and inlaid maple button, while Larkspur features a modern pierced shell form.
Showroom No. 858

Circle No. 180

Woodtronics introduces the Teckno Woodtronics R trading desk for a bank, brokerage house or trading firm. Teckno offers an efficient way to hide, support and manage the cables and technology of a computer work station. A streamlined version of Teckno consumes 25% less space, making it ideal for back office operations as well.
Showroom No. 879

Circle No. 181





maharam

For information and samples call 800.645.3943

Circle 30 on reader service card

CONTRACT DESIGN MARKETPLACE

Bretford Manufacturing unveils The Total Presentation Environment. The line features folding training tables with presentation accessories such as audio visual carts, media tables, lecterns, television mounts, screens and boards. All components are available in more than 450 color combinations.
Showroom No. 1078

Circle No. 183



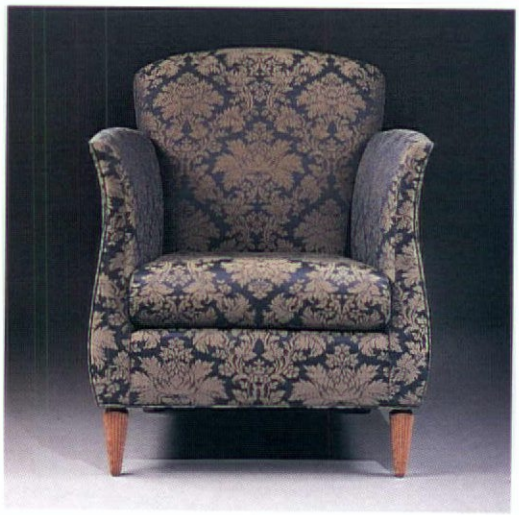


No more slipping with Armstrong World Industries' Safeguard Slip-Retardant Sheet Flooring for installations where safety and maintenance are most important. Safeguard is easy to clean with damp mopping. Color coordinated welding rods are also available.
Showroom No. 1059

Circle No. 182

Designed by Terrance Hunt for Cabot Wrenn, Carinthia is one of four new lounge designs also available in two- and three-seat sofas. Carinthia's wings are elegantly curved and stand on sculpted, traditional feet.
Showroom No. 10-116

Circle No. 184



The Froggy side chair by Dauphin offers a gently sculpted seat and back, proportioned frame and distinctive backrest connector. The chair is available in four leg- and sled-base versions with or without arms, upholstered or constructed in brightly colored woods
Showroom No. 10-105

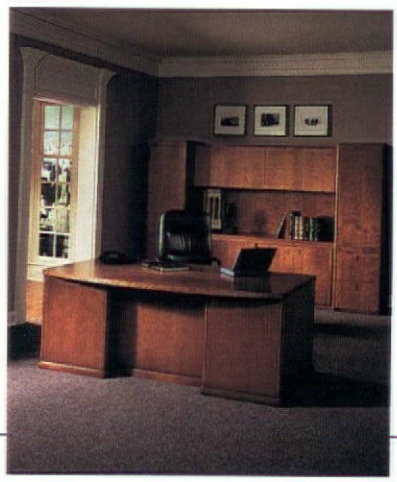
Circle No. 186



NeoCon® 95 World's Trade Fair

Spec-Trim is a freestanding wood casegoods collection from Dar/Ran for small offices or larger departmental layouts. Spec-Trim features multiple storage units, cable wiring and tack fabrics to meet individual budgets. The unit's base treatments can be ordered plain, veinlined or in solid hardwood to meet varied price points.
Showroom No. 10-153

Circle No. 185



TWO NEW NAMES FOR STYLE.



PENNANT. The name to ask for when your sense of polish includes fully upholstered seating made with unflagging quality. Subtly sophisticated. Undeniably sturdy. Choose from more than 400 fabric patterns and see many banner years to come in style and in comfort.

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National Office Furniture Co., A Division of Kimball International Marketing, Inc., A Subsidiary of Kimball International, Inc.
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CONTRACT DESIGN MARKETPLACE

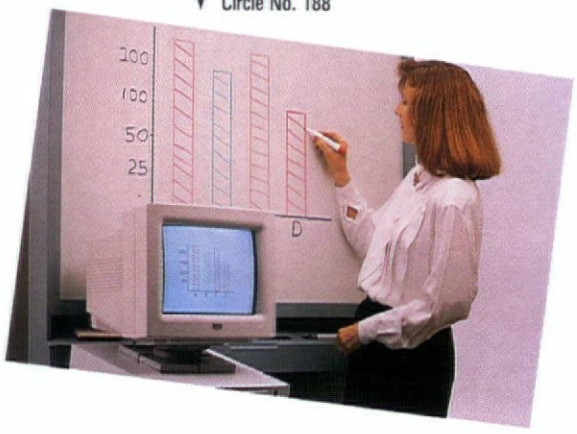


Durkan Commercial Carpet presents Quadrille, a densely-tufted, precision loop pattern with a woven look suitable for corporate, office, retail and restaurant applications. The product offers textural patterns and utilizes skein-dyed Monsanto Ultron V.I.P. Nylon.
Showroom No. 10-134/136

Circle No. 187

The mobile TeamBoard by Egan Visual is a pressure sensitive 48-in. by 36-in. whiteboard with a tray and four differently-colored dry erase markers that link to a computer. Through custom software, the screen instantly shows what is on the whiteboard in the original colors. With a modem, direct transmission to multiple locations is possible.
Showroom No. 1079

Circle No. 188

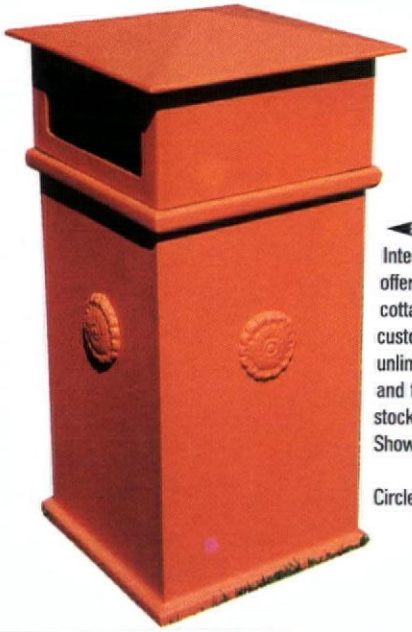


The Signature 2500 Series from Gianni is a collection of modular casegoods combining flexibility and function. The series is available in seven details and five wood species in a wide range of stains and colors.
Showroom No. 10-154

Circle No. 189

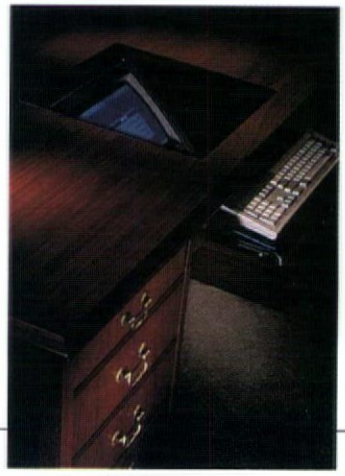


NeoCon® 95
World's Trade Fair



International Terra Cotta offers fiberglass and terra cotta litter receptacles in custom finishes in an unlimited range of colors and textures such as stock #90c as shown.
Showroom No. 1030

Circle No. 190



Nova introduces a new full-width keyboard tray that allows room for a keyboard and a mouse. The tray is located on a monitor-below-the-surface computer workstation.
Showroom No. 1038

Circle No. 191

MAY WE GET A WORD IN EDGE-WISE ON QUALITY?



Introducing Hiland. With three distinctive edge details to choose from—each with its own specific black metal pull—Hiland gives you options in furnishing your workplace with clean lines and simple sophistication.

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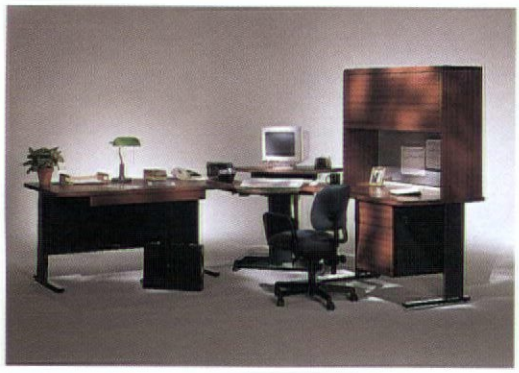
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CONTRACT DESIGN MARKETPLACE



Mannington presents Captiva, a textured loop designed carpet with a dense 1/10 gauge construction. Captiva relies on DuPont Antron® Legacy for filament nylon, ensuring resistance to matting and abrasive wear. Dupont's patented DuraTech® technology augments soil resistance and cleaning ease.
Showroom No. 1039

Circle No. 192



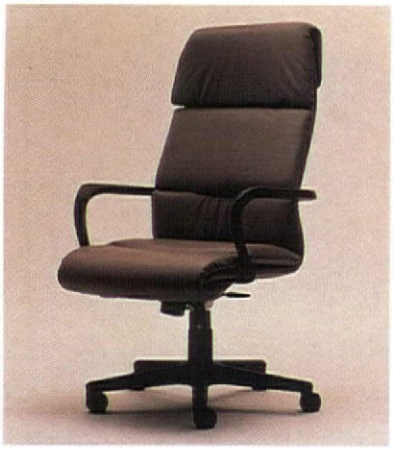
Mayline introduces the VariTask™ Reference Furniture modular component system. The free-standing corner units give nearly 16 sq. ft. of work surface and have 350 lbs. of load bearing capacity. Reference desks range in length to meet space requirements.
Showroom No. 10-100

Circle No. 193



The elegant, functional furniture in the Confair line from Wilkhahn can be reconfigured quickly and easily. Each element is lightweight and is provided with glides and/or casters. All components can be stacked or folded to save space. Along with seating and work surfaces, Confair includes peripheral aids such as lecterns, flip charts and pin boards.
Showroom No. 1035

Circle No. 194



United Chair's Elara features knee-tilt and forward seat pitch adjustments to relieve the pressure under the thighs. Elara is designed with lumbar back support and a waterfall seat front. The seat and back foam is high density, contoured and fire-retardant.
Showroom No. 1042

Circle No. 195

NeoCon® 95
World's Trade Fair

The Linking Table Configurations from Versteel extend the capabilities of task and training tables to support multiple room configurations. A range of linking sizes and shapes are available, including five differently-angled wedges, rectangles, squares, trapezoids, half rounds and crescents.
Showroom No. 1093

Circle No. 196



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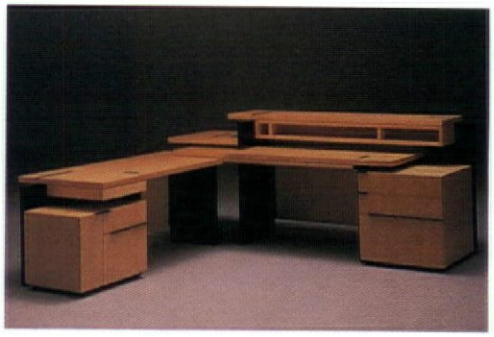
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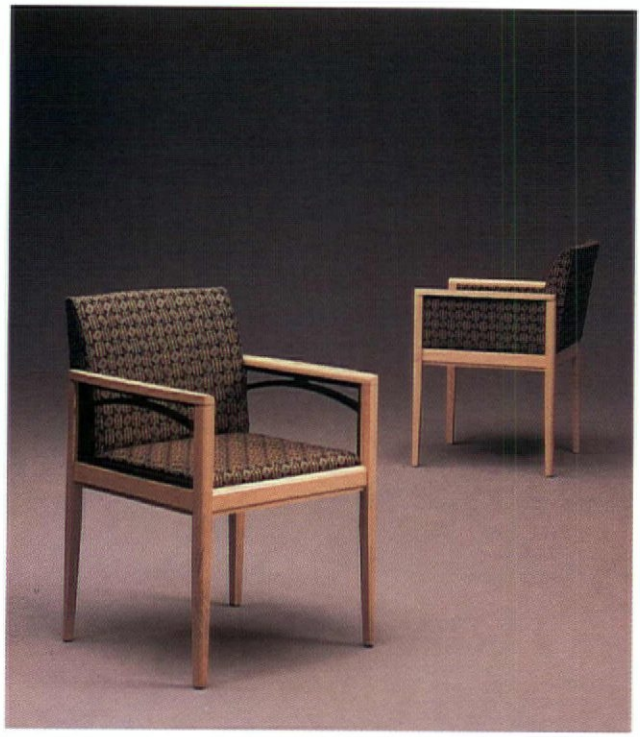
Circle 44 on reader service card

CONTRACT DESIGN MARKETPLACE

Richard Meier designed the Meier Collection for Stow Davis to be flexible and integrated as free-standing pieces. The series juxtaposes horizontal and vertical elements in the design to achieve a formal and functional relationship among the pieces.
Showroom No. 10-167

Circle No. 198





Collaboration is a new seating line designed by Dennie Pimental and John Duffy for Broadmoor™ Furniture from Steelcase Wood. The side seating line is suitable for guest, conference, reception and dining applications. Collaboration is available in 14 wood colors and meets all BIFMA test requirements.
Showroom No. 1032

Circle No. 197

NeoCon® 95
World's Trade Fair

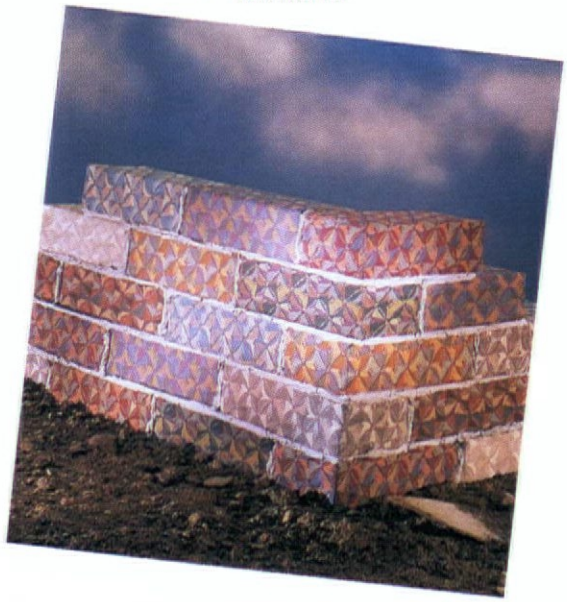
Metropolitan is the foundation fabric for Trendway's Clear Color fabrics and finishes program. With a palette of nine colorways, Metropolitan coordinates with a variety of other patterns and fabrics found in the office. The colors range from soft neutrals to mediums to deeply saturated tones.
Showroom No. 1086

Circle No. 199



Peter Pepper Products introduces its Mobil computer carts, featuring an adjustable height and tilt keyboard drawer for mouse and pad. Ample storage below includes a pull-out equipment shelf for access to electrical connections. Frames are available in natural or black anodized aluminum, or 27 colors with panels in cool grey or black.
Showroom No. 1094

Circle No. 231





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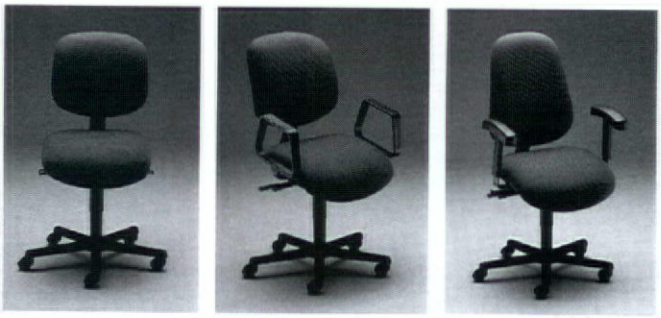
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Circle 34 on reader service card.

CONTRACT DESIGN MARKETPLACE

Fixtures Furniture introduces fully adjustable ergonomic seating with discovery shelf. The chair includes an unconditional five-year warranty and is available in two seat widths, 18 in. and 20 in., and three back heights, 15 in., 17 in. and 20 in. Optional arms can be ordered in adjustable height/width or stationary loop style.
Showroom No. 10-160

Circle No. 233





The Bottom-Duvivier Contemporary Chair Series introduced by Vogel Peterson is based on a standard flexible platform that allows various features to be combined. Six chair mechanisms and 244 fabric options are available for customization.
Showroom No. 10-147

Circle No. 260

NeoCon® 95
World's Trade Fair



The new Affiniti collection from Milliken Carpet features design influences from around the globe. The 18-in. modular carpets are a collaborative creation of Milliken's international design studios in the U.S., Great Britain and Japan. Affiniti's imaginative use of patterns and colors has produced a modular collection with a monolithic appearance in 60 designs.
Showroom No. 10-115

Circle No. 230

Wrightline's Addendum Laboratory System organizes work and storage space to maximize efficiency. Addendum is fully modular, and includes walls, windows, doors, work benches, storage areas and service panels.
Showroom No. 1040A

Circle No. 234





or the classes...and the masses

GAS SPRINGS

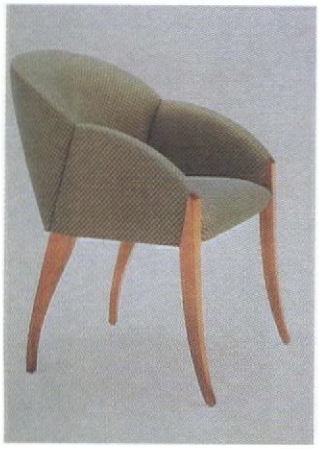
Suspa has worldwide patents on pioneering designs for supports on all kinds of chairs. And our gas lift and tilt mechanisms continue that tradition of quality engineering. Moreover, Suspa provides design aid, prototyping and field service as the world's leading supplier of support and adjustment products for seating. When you want global savvy and experienced reliability, get a lift from Suspa.



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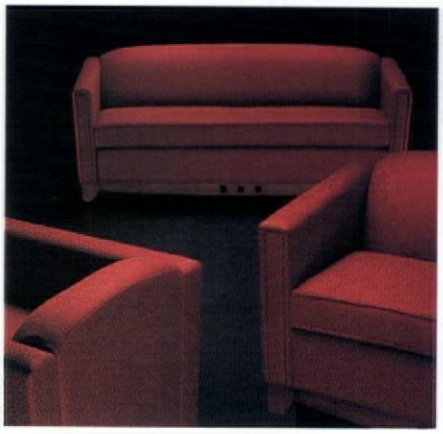
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Grand Rapids, MI 49548-3497
616 241-4200 Fax 616 241-0661

CONTRACT DESIGN MARKETPLACE



Kiana, designed by William Schacht for Brayton, is suitable for pull-up and conference seating. Kiana features a solid maple frame with legs that complement its crescent-shaped arms and back in seven standard wood finishes.
Showroom No. 11-114

Circle No. 235



Carolina Business Furniture introduces the 642 lounge seating collection. The chair, two-seat and three-seat sofa can be upholstered in fabric or leather along with 12 standard wood finishes or custom options for the base.
Showroom No. 11-124

Circle No. 236

NeoCon® 95 World's Trade Fair

Concerto Auditorium Seating by KI offers dual steel tube uprights with optional end panels in laminate, upholstery or wood. Shared armrests can be covered in nylon, wood or upholstery. Flat or sloped floor and riser mounts are available.
Showroom No. 1181

Circle No. 244



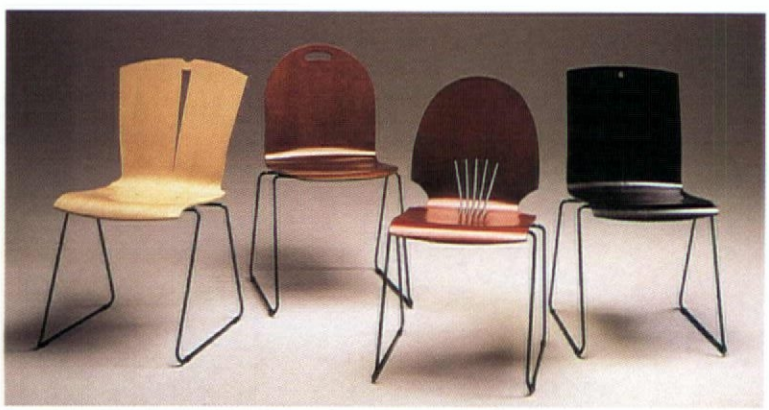
Eurotex offers Tretford in broadloom, carpet tile and wall carpet construction with concentric ribbing. The carpet comes in a two meter width while the tiles are 50-cm. squares. Pile yarns are a blend of wool, mohair and nylon and are offered in 38 color varieties.
Showroom No. 11-121

Circle No. 237



The Zeta™ Collection, designed by Steven Hill for Charlotte, a division of Falcon products, offers a unique selection of shapes and back treatments cut from a curved maple plywood shell mounted on a steel base. The chair stacks up to 10 high on a dolly and can be ganged.
Showroom No. 1194

Circle No. 239



Anthrom, introduced by Executive Office Concepts, features a mainframe structure built for extreme body motion. The control mechanism utilizes a U-frame housing with a unitized T-bar assembly. All adjustments can be made individually. The Anthrom collection boasts metal, plastic and wood detailing in a variety of options and finishes.
Showroom No. 11-104

Circle No. 238



FOCUSING ON DESIGN



Illustrated left to right: Style 9632, 5080, 8410-42, 8180-AB, 5134-42

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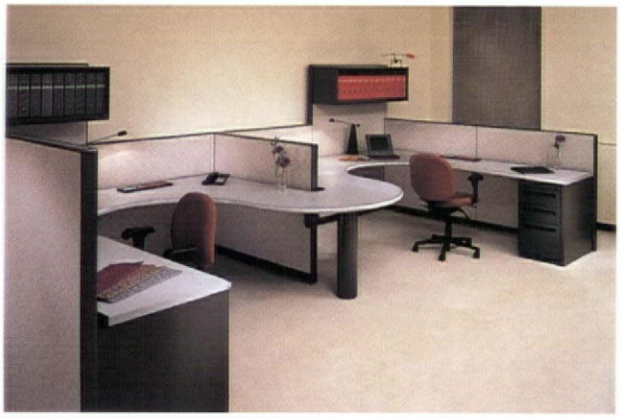
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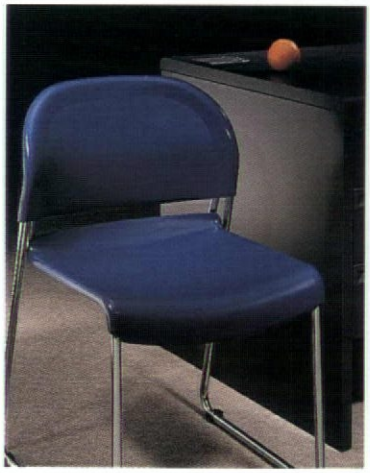
Circle 36 on reader service card

CONTRACT DESIGN MARKETPLACE



Prism Enhancements by Gunlocke is a series of work surfaces that create curvilinear, cock-pit style work stations. A free-flowing ribbon appearance is achieved with the dual-durometer edge molding. Wire management is addressed with a trough on the back edge. The work surfaces are supported by the new Prism panel featuring wire-management that maintains a refined aesthetic.
Showroom No. 1120

Circle No. 240

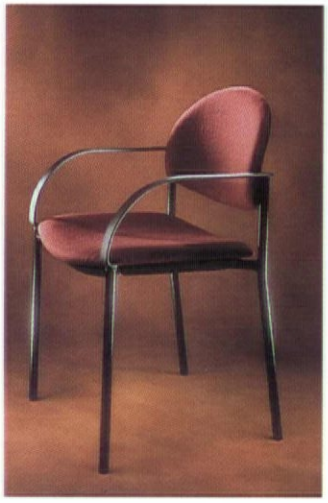


Designed for group meetings, the GuestStacker Chair from HON is constructed of a polypropylene shell on tubular steel for durability. Locking clips are standard, making it easy to gang when necessary. The chairs stack neatly on a cart with heavy-duty wheels for moving.
Showroom No. 1127

Circle No. 241

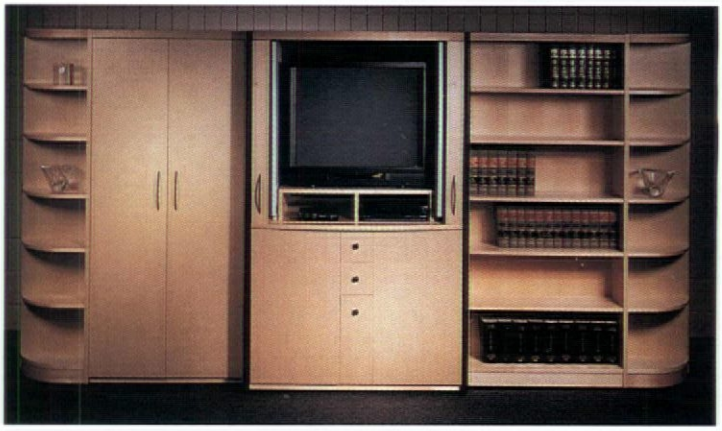
The Harter Group's newest version of the Clio chair offers a "longer sit" than most general-purpose seating. With ergonomic features and high-quality construction, the frame is designed for sitting in high-traffic situations. The chair is padded with resilient high-density polyurethane foam and is fully upholstered.
Showroom No. 1129

Circle No. 242



Nucraft presents the Duomo Media Presentation & Storage and the Duomo Rollabout, designed by Chesser-Schacht Design. The Media system features a media center with storage options for monitors, VCRs, CD and laser disc players and projectors. The unit also includes marker boards, screens and flipcharts. The Rollabout caters to either a presentation format or a food and beverage center.
Showroom No. 1166

Circle No. 245



NeoCon® 95
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Shafer Commercial Seating introduces a variety of new, high-style chairs. The WC-598 boasts an ebony finish and is upholstered in Momentum Textiles' Affinity Chameleon fabric.
Showroom No. 1169

Circle No. 246



The Byzantine Series of vinyl wallcovering was designed by Patty Madden for J.M. Lynne to conjure up feelings of the old world with a mixture of neutral colors and subtle patterns. Seven patterns and 91 colorways are offered.
Showroom No. 1157

Circle No. 243

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CONTRACT DESIGN MARKETPLACE



Shelby Williams introduces a transitional wood design in sophisticated dining chairs and bar stools. The chairs feature foam padded spring seats, and are available in a wide selection of standard colors and woods.
Showroom No. 11-111

Circle No. 247

The Mainframe Seating System, designed by John Caldwell for Thonet, provides flexibility with durable construction for active, high-use seating requirements. The "J" style sits on wood feet with wood armrest options. The system is reconfigurable, with velcro removable upholstery equipped with a moisture barrier and a 10-year warranty.
Showroom No. 11-106

Circle No. 250





The Chromatique Collection introduced by F.S. Contract consists of seven fabrics composed by an interplay of color, pattern and texture. Offering a balanced range of fiber content and pricing, the collection is chromatically and stylistically integrated with the entire F.S. Contract product line.
Showroom No. 1135

Circle No. 264

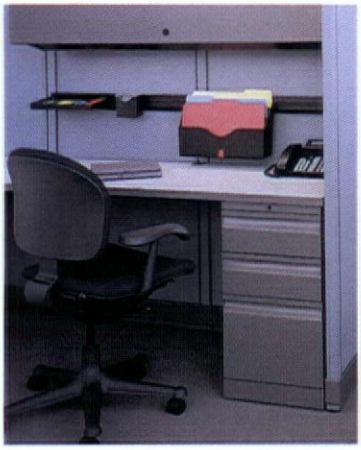


Steelcase Healthcare's Interact™ modular systems include freestanding desk-like elements that maximize the usable space available at corners and accommodate computer equipment. Reception units are low enough for people in wheelchairs and children to interact with staff.
Showroom 11-114

Circle No. 251



NeoCon® 95 World's Trade Fair



The Calibre desk is the newest introduction by Knoll for durable, affordable desk systems. The desk is part of the Calibre Collection of metal files, storage, pedestals and desking products. The Calibre desk can be either freestanding or panel mounted with the Knoll Morrison System.
Showroom No. 1111

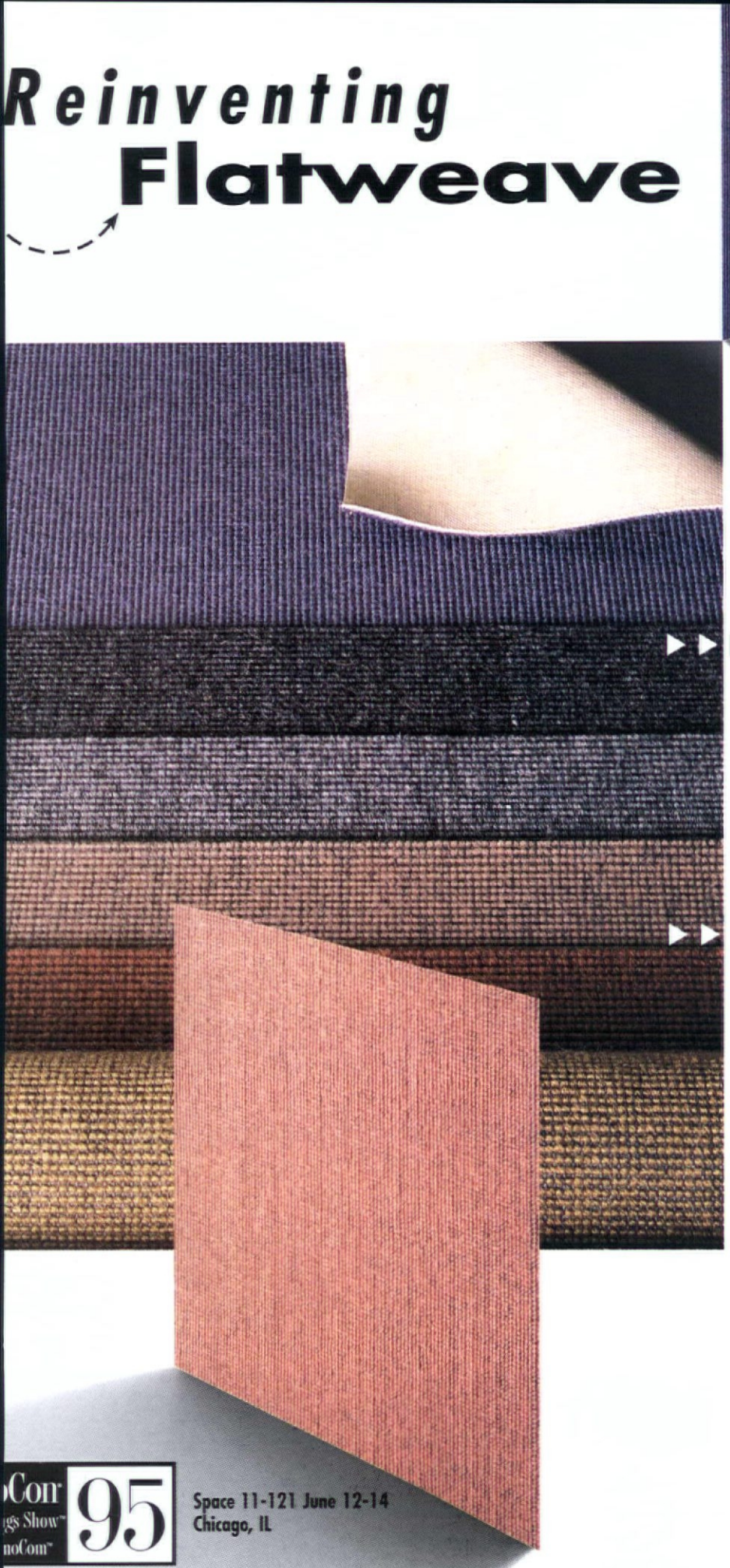
Circle No. 249

Virco's new line of steel dining chairs combines elegance with durability. The line is available in a variety of powder coat or plated metal finishes and a large selection of upholstery choices.
Showroom No. 1162

Circle No. 248



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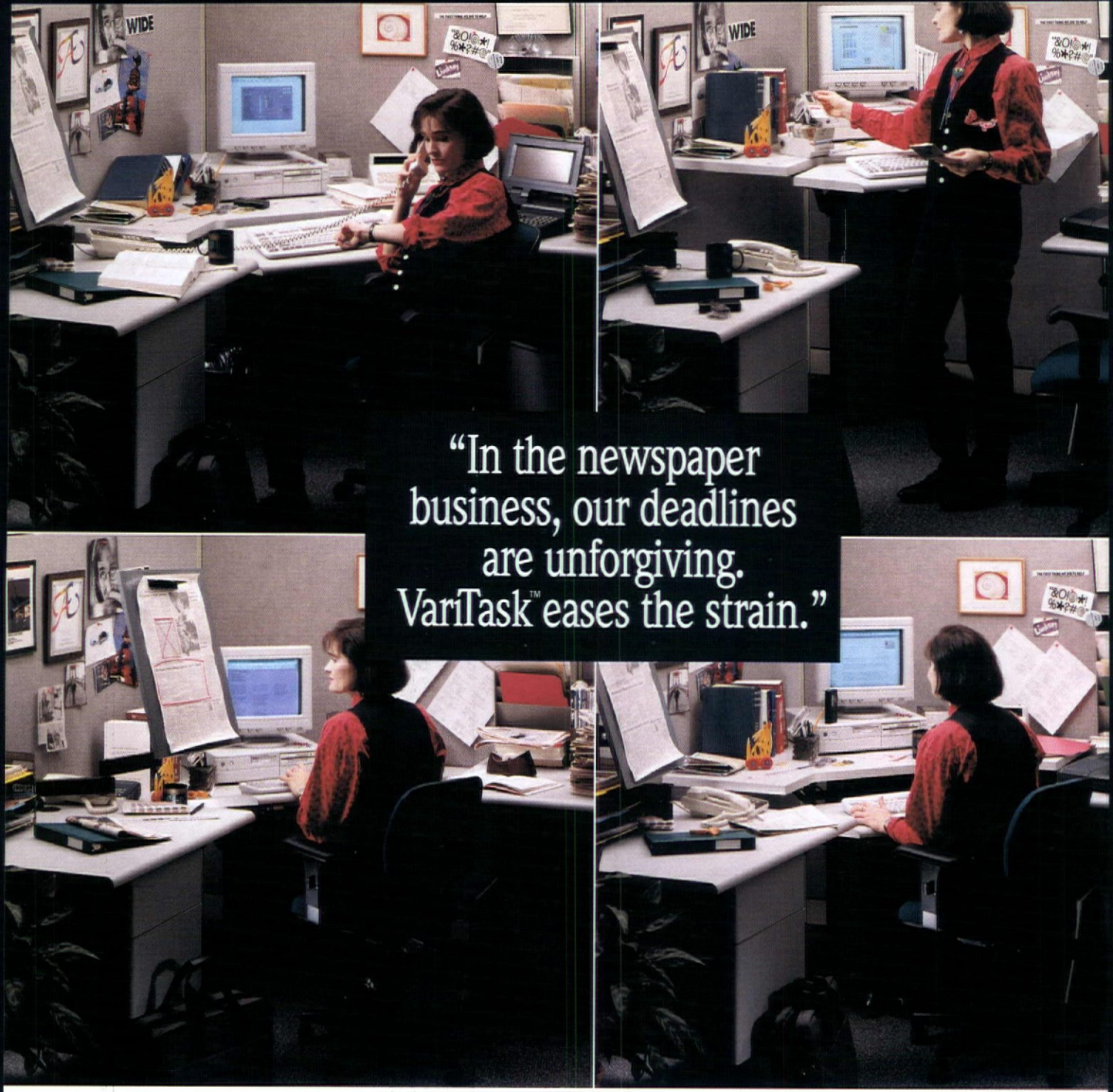
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CONTRACT DESIGN MARKETPLACE



Brown Jordan's Venetian is designed for dining applications either indoors or out. Venetian is constructed from wrought aluminum, making it functional as well as attractive. The table comes in a variety of shapes and sizes while the chair is offered with a tight seat or loose cushion.
Showroom No. 1664

Circle No. 253



Designed by industrial designer Jorge Pensi for Kron, the Lauro Collection provides seating for executive offices, conference rooms and reception areas. Each model is built with a welded tubular steel or plywood frame. Heloidal coiled springs in the seat and back provide non-sag support.
Showroom No. 12-101

Circle No. 252



Windsor Designs offers the Leopold bench in natural teak. The bench was inspired by Monet's design of garden benches for the Royal Palace of Brussels. The curve of the seat and back make it ideal for a corner setting.
Showroom No. 1646

Circle No. 255

NeoCon® 95
World's Trade Fair



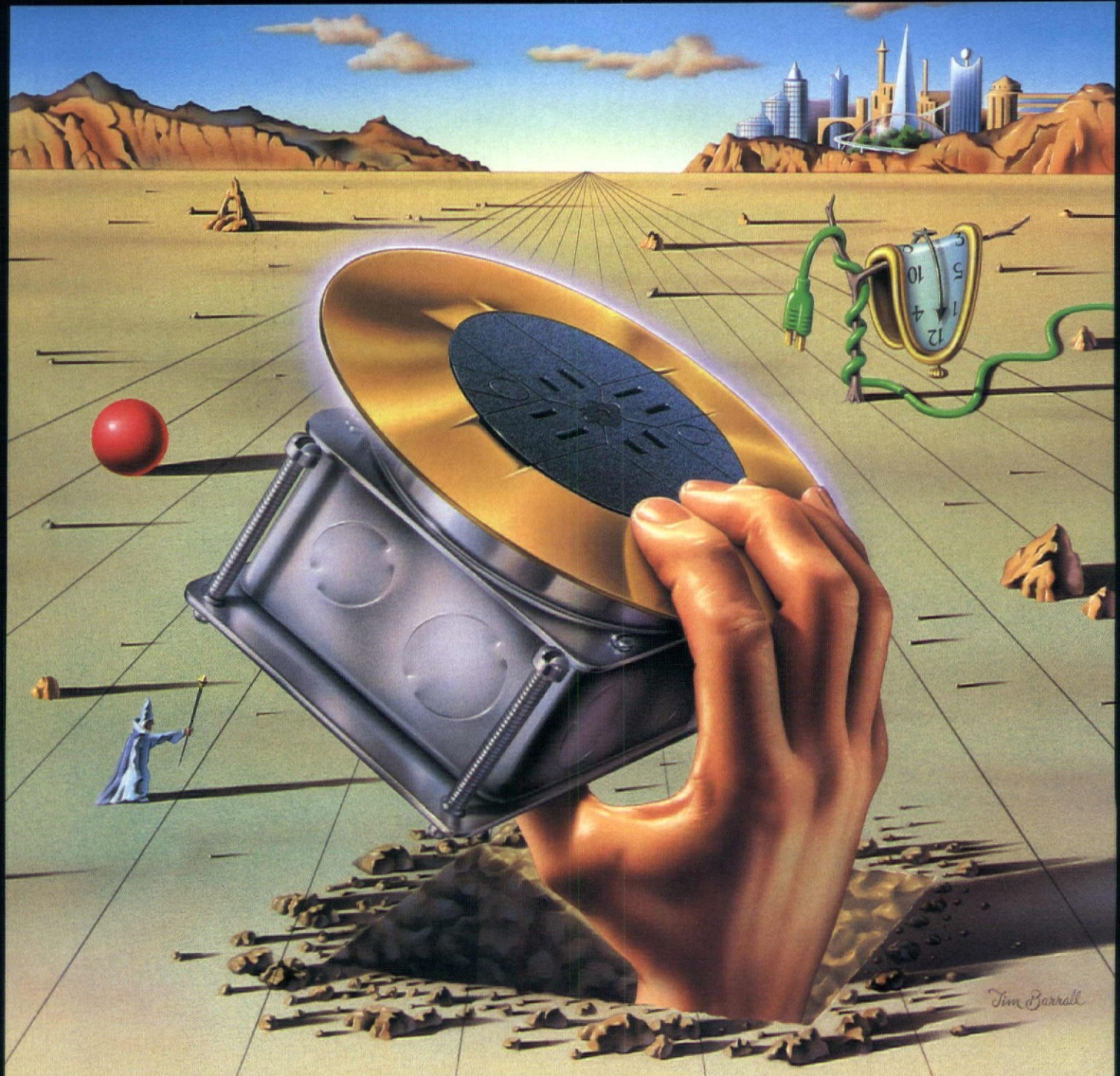
Boyd's Cord & Tassel Collection includes two pendants and three wall sconces inspired by eighteenth and nineteenth century French designs. The cord tassels are constructed of pure silk while the etched glass is hand blown. Flame retardant treatment is available.
Showroom No. 1728

Circle No. 257



Giati Designs introduces the Paradiso Sofa, designed by Mark Singer as part of an indoor/outdoor teak collection. Teak finish options include natural oil, driftwood or Giati protective sealer. The sofa's cushions are made from 100% acrylic to guarantee against fading.
Showroom No. 1611

Circle No. 254



GRAB THE BRASS RING

The First Quad Concrete Floor Box

Here's another Raceway first ... a concrete floor box in double duplex power configuration. Raceway's award winning Flush Top Design* adds aesthetics to function by maintaining the continuity of flush design throughout the building. The sliding service covers offer convenience and protection with "no-trip" safety.

To the delight of Architects and Interior Designers, the unit is available with a stunning carpet flange in pure drop forged brass (also available in all Raceway Flush Poke-Thru and Flush Raised Floor Fittings).

The Raceway Slide-Cover Concrete Floor Box is also available in single service power and a comm/data version which accommodates four RJ-45's (Cat. 5). The small 3¼" height permits installation in cellular as well as non-cellular and slab type floors, another unique feature.

Grab the "Brass Ring"... Raceway's Flush Quad Concrete Floor Box is a winner. For further information, call or write:

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CONTRACT DESIGN MARKETPLACE

NeoCon 95 World's Trade Fair

MERCHANDISE MART SHOWROOMS NEOCON 95

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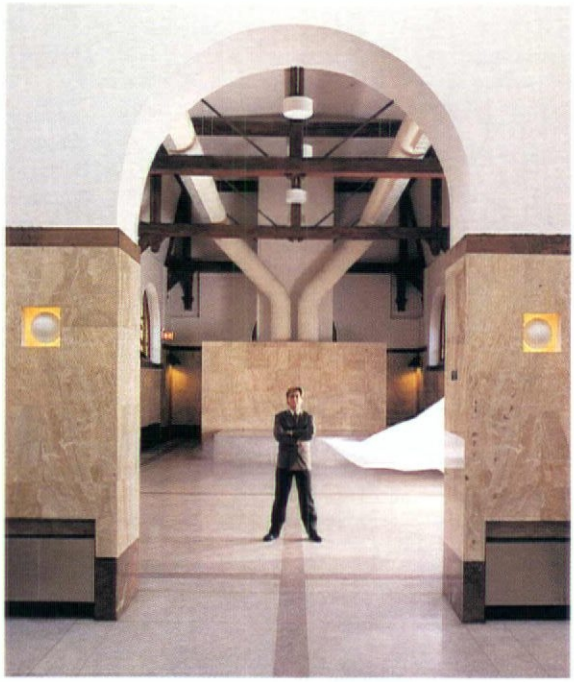
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Giati	1611
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3M Commercial Office Supply Division
AAF International (American Air Filter)
A.E. Von Haucke S.A. de C.V.
Aesthetics and Artifacts
Albert's Arts and Mirrors Inc.
Algoma Hardwoods Inc.
Amoco Fabrics and Fibers Company
AMP Incorporated
Arie Metal & Polyurethane Products
ASI Sign Systems Inc.
Autodesk Inc.
Barn Again LLC.
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bergdesign inc.
BOMI International
BRK Brands Inc.
Brunschwig & Fils
Builder Profile
Buildings Magazine
Building Operating Management
Burtco Enterprises Inc.
CADworks Inc.
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CellularOne
Celotex
Cesar Color Inc.
Clestra Hauserman
Cole Business Furniture
Communications News
Courtaulds Performance Films
Cretcher Designs
Crossley Carpet Mills Limited
Datel Medical Storage Systems Inc.
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Deco Guard
Dimension Carpet
Duraform
Eastlake Studio Inc.
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Envirosense Consortium Inc.
Ergo Systems
ERGOTRON
ESSEX Industries Inc.
Fertile Delta
Flexlite Inc.
Gage Corporation
Gilford Wallcoverings Inc.
Glassform Inc.
Government Sales Associates
Grammer Inc.
Graphisoft Inc.
Gravity Lock Systems
Great Lakes Disability and Business Technical Association
GrunTech Inc.
Haller Systems Furniture
Hillman Fabrics
HOST/Racine Industries
Interior Acoustics
International Fabric Inc.
Intrex
Inveco Products Design & Marketing Limited
IPC—Institutional Products Corp.
J&J Industries Inc.
JB Research Inc.
Johnsonite
JPS Elastomerics Corp
Karastan Bigelow
Kay O'Neill Limited
Kroy Inc.
LaMar Lighting Co. Inc.
Land Fabric Company
Lavi Industries
Leica Inc.
Levelor
Leviton Telcom
Lotus Carpets
Lowes Carpet Corporation
Luxo Lamp Corp.
The Maiman Company
Mary Lou D'auray
Midmark Corporation
Milcare Inc.
Mity-Lite Tables
Moderco Inc.
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Patcraft Commercial Carpet
Pent, Div. of Group Dekko International
Powerflor Inc.
Premier Elevator Cab Company
Ragland Manufacturing
Renovisions
R.J. Woodworking Inc.
Royal Danish Consulate General
Rusty Jones Companies Inc.
Safe Strap
Sarnafil Roofing Systems
Sauder Manufacturing Company
Schirmer Engineering Corp.
Scott Sign Systems Inc.
Shaw Industries
Siemens
Sigma Integra
Sitmatic
Skyline Design
Southern Aluminum Mfg. Inc.
Specialty Lighting
Standard Business Furniture
Summerland Group
Tate Access Floors Inc.
Timberline Software
Towne Office Supply
Triarch Industries
U.S. General Services Administration
US Signal Corporation
USG Interiors Inc.
VPI
Weil-McLain
Western Solutions
Westweave Carpet Mills
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OFFICE DESIGN IS CHANGING BECAUSE THE WORLD IS [changING].



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MARKETPLACE

Charles Pfister Lounge Seating, designed by the late Murray Charles Pfister for Geiger Brickel, includes eight models in both Profile I and Profile II collections. Seats and backs are nylon webbed with tapered and shaped resilient polyurethane foam. Cushions are fixed and padded with Dacron-bonded polyurethane foam and may be ordered with down filling. 300 West Hubbard Street, Suite 400

Circle No. 258



Nuway's reversible matting can be custom sized and fitted in 28 colors and profiles. The matting features full ADA compliance over its lifetime, colors that don't scrape off and an exclusive five-year warranty. Buildings Show Booth No. 2141

Circle No. 259



AROUND AND ABOUT CHICAGO

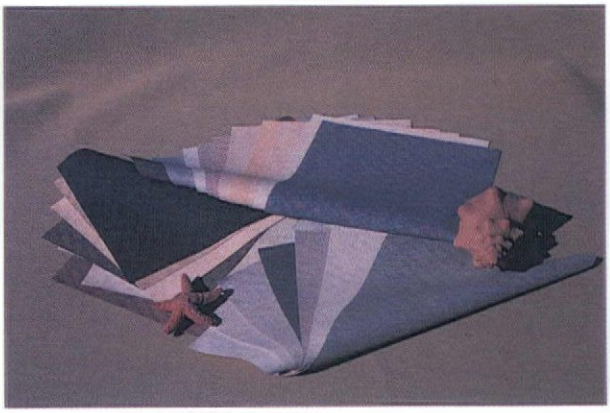


International Fabrics introduces the Alliance Collection. The collection features four patterns constructed in flame resistant Trevira FR polyester, two patterns in BASF Solution Dyed Zeftron® 200 Nylon, and one pattern in flame retardant Mod-Acrylic SEF/nylon blend with a warm wool-like hand. On time delivery is guaranteed. Building Show Booth No. 1114

Circle No. 299

The vinyl wallcoverings Chelsea and Mariposa from Gilford are Class A rated for hospitality, health care and corporate applications. Chelsea has the appearance of waving oceanic barnacles. Buildings Show Booth No. 1548

Circle No. 261



Executive Desks

Even as the tradition of conducting business at a desk yields to the concept of processing information at a sequence of work surfaces, storage units and vertical planes, organizations still need leaders to make the final decision or assume the ultimate responsibility. For these key individuals, the executive desk still holds considerable currency. If there are many reasons why leaders remain *primes inter pares*, or first among equals, then there are also enduring justifications for giving them places of work that stand out from the crowd. The examples shown here suggest what "the boss" is getting in the 1990s.

BERNHARDT

Designed by Mark Goetz and Timothy Richartz for Bernhardt's American Standards Collection, Avalon is a freestanding desk that combines solid domestic hardwoods with cathedral grain veneers delineated by inlays. Various styles of solid brass hardware were created exclusively to accentuate every piece.

Circle No. 203



THE ALMA GROUP

The Truman Collection from Alma is available in walnut, mahogany and oak finishes. The collection features an assortment of components that address the needs of today's electronic office. Included is choice of double pedestal, table, U-shaped and D-shaped desk options while conference tables, lateral files, bookcases and occasional tables round out the offering.

Circle No. 202



ACCESSORIES INTERNATIONAL

The Barcelona Executive Desk by Accessories International is constructed of hardwood/bonded wood in a variety of finishes. The carving is crafted entirely by hand and the drawer pulls are finished in polished iron.

Circle No. 201



BOLING

The Accompli 90 Series by Boling includes a stackable or freestanding executive desk with credenzas, cabinets and tables to match. All units are available in genuine walnut and walnut veneers or solid oak and oak veneers in a choice of standard finishes.

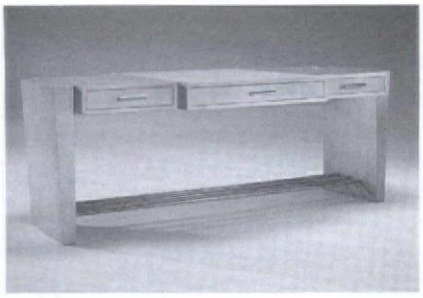
Circle No. 204



BRUETON

Stanley Jay Friedman designed the Lucerne desk and credenza for Brueton. The desk features three multiple-depth cases joined together to create a top that spans between dimensional and angled side panels and is stabilized by connecting metal tubular stretchers. Lucerne is available in woods or opaque colors with a leather or stone inset on the desktop.

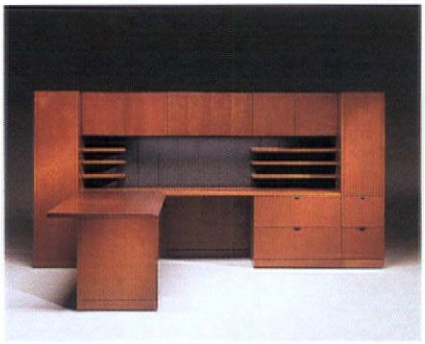
Circle No. 205



CLEATOR

The desks and credenzas from Cleator's Erbane 500 series are available with top and drawer options and a selection of matching tables, wall units, bookshelves, freestanding lateral files and pedestals. Casegoods come complete with shelves.

Circle No. 206



DAVIS FURNITURE INDUSTRIES

Davis Furniture Industries' TAO Collection of corporate furnishings eliminates the traditional work space by building itself around space management and multifunctional tasks. The floating top reflects flexibility, modularity and mobility while maintaining balance.

Circle No. 207



EXECUTIVE OFFICE CONCEPTS

The Woodward furniture system from Executive Office Concepts is suitable for both contract and home office applications. The drawers, solid pewter pulls, pedestals and hardwood edge details are crescent or camber shaped. Dimensions are scaled to accommodate the latest computer technology.

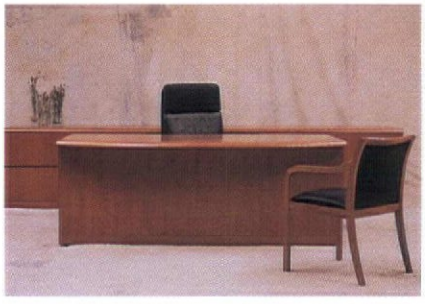
Circle No. 208



GEIGER BRICKEL

The desks, returns, storage and workwalls of Geiger Brickel's Petri Casegoods, designed by industrial designer Manfred Petri, coordinate with the Petri System. All pieces are available in a range of premium grade veneers with a variety of edge profiles.

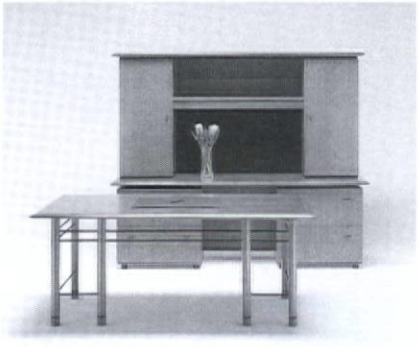
Circle No. 210



GIANNI

Carrara by Gianni has a sophisticated, contemporary style with elevated top and pedestals. A matching casegood complements the sleek line of the desk. Carrara is offered in cherry and mahogany standards as well as other finishes and options.

Circle No. 209



GUNLOCKE

Gunlocke offers Prism, a collection of freestanding casegoods including desks, credenzas and multiple storage units created especially for the executive office. Designed for singularity or compatibility, Prism freestanding furniture is available in maple, cherry, oak and walnut.

Circle No. 211



HALCON

Designed by Lauren Rottet and Richard Riveire for Halcon, the Attache casegoods collection includes a selection of executive desks that fit well in transitional or contemporary surroundings. The offerings, available in standard wood finishes and 12 Chemcolors, are adaptable as well as affordable.

Circle No. 212



JG FURNITURE SYSTEMS

The Palette™ Component Desk System is a modular desk line presented by JG Furniture Systems. The system allows a work area to be configured in any way desired. As the user's needs change, so can the arrangement and function of existing modular, non-handed components.

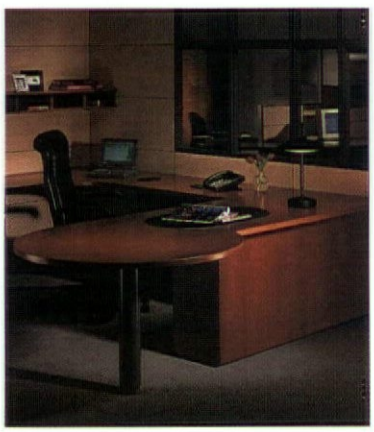
Circle No. 213



KNOLL

The Reff System from Knoll is a Bauhaus-inspired furniture collection that integrates casegoods with furniture technologies. Segmented/stackable panels are available in a variety of finishes, and the Reff power panels make wiring cables accessible to the user at work surface height.

Circle No. 214



METRO FURNITURE

Template™ from Metro Furniture is a system for the private office that addresses the needs for power access, storage and equipment usage. The wall perimeter allows for intensive storage within minimal footage. Modular pedestals and work surfaces can be reconfigured.

Circle No. 216



LUI

Contact Edge™ is LUI's answer to the abuse taken by the edges of furniture in today's rough-and-tumble corporate environment. The desk, designed by William Sklaroff, is scratch-, mar-, chip- and stain-resistant, and is available in a broad range of colors and finishes.

Circle No. 215



OSI

OSI's Traditional Casegood Series includes a freestanding credenza and an executive, U-shaped desk with laterals. Intricate molded edges and customized options such as the wooden inlays and wood cross banding on the tops make this exceptional desk appear custom made.

Circle No. 217



PAOLI

Brookfield, a casegoods series by Paoli, is offered in white maple to lighten up an office environment and set a contemporary standard in value and versatility. Work surface and storage options allow Brookfield to adapt to each user's needs and preferences. Three wood and two hardware finishes are available.

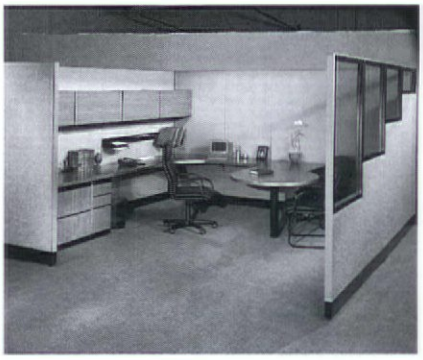
Circle No. 219



PANEL CONCEPTS

The TopLine executive series from Panel Concepts features a camlock connector system that speeds installation and simplifies reconfiguring of work space. The series is offered with thick, radius-corner panels, conference extensions and storage options in rich woodgrain finishes.

Circle No. 218



STEELCASE WOOD

Steelcase's Broadmoor™ Furniture casegoods provide access to power with route cables, giving the user a flexible work surface. Credenzas and returns provide additional space for computers and keyboards, and work surface heights support multiple tasks, eliminating the need for special-use surfaces.

Circle No. 220



STOW DAVIS

Stow Davis Nines, designed by Don Brinkman of Gensler and Associates/Architects, is composed with symmetry and based on a repetition of nine-inch squares. In addition to the standard offering, Stow Davis will accommodate specific client dimensions and can manufacture Nines in any non-endangered veneer.

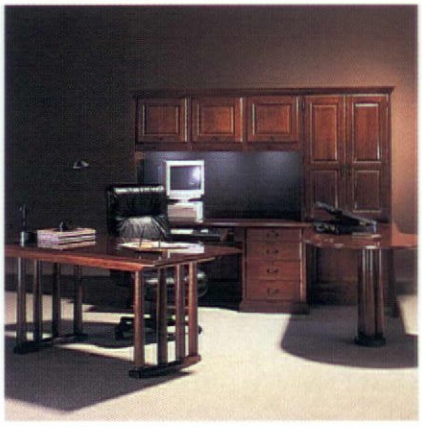
Circle No. 221



HARDEN

Solid Wood offered by Harden features a 36-in. by 66-in. top used for approach and one-on-one meetings. Hand-crafted from cherry wood, the top can be specified for any shape and combined with a base from a selection of seven styles.

Circle No. 222





An office without furniture systems: It's the start of another business day in a hypothetical office layout (below) using the Crossings "kit of parts" developed by a Haworth product development team (right) including (left to right) Bob Weener, Clark Thorp, Jeff Reuschel, Roque Corpuz and Brian Alexander.

The Future Arrives—in 1995?

Haworth's new Crossings might be our first glimpse of the post-furniture system office environment

By Roger Yee

When Jack Lemmon, playing a lonely, ambitious insurance clerk in Billy Wilder's 1960 film *The Apartment*, leaves his desk at the end of the day, the camera rolls back so the audience can appreciate how regimented yet lost he is in a vast sea of identical desks. Dated as this image may be (filmed in an actual insurance office), its depiction of white-collar work as little more than an assembly line for information processing still rings true in too many facilities today. The office furniture systems that first appeared in the late 1960s to mid-1970s to create a more responsive, flexible and cost-effective environment have stalled in middle age. Now, in a significant effort to redefine the office environment, one furniture maker is departing from the goal of furniture systems to erect enclosures around workers by giving them the equivalent of space-making tools to fit out their own temporary or long-term offices, as open or enclosed as needed. The new "kit of parts" is Crossings from Haworth.

That Crossings was not entirely premeditated makes sense in light of its mission. When Haworth commissioned the noted industrial design firm of Fitch Richardson Smith over two years ago to jointly examine such design research issues as the nature of the manufacturer's data based on customers' needs and the emerging trends in customers' offices, the goal was to review both short-term and long-term strategies. "Out of our discussions came a dynamic picture of people working at various tasks in specific ways," recalls Timothy J. Syfert, product manager for the Haworth project team that created Crossings. "It was like a running sentence that we couldn't get out of our minds. We decided to treat it as a design brief and see what might develop."

After visiting examples of the creative, interactive and team-oriented organizations targeted for the project, the team identified a number of key environmental needs to satisfy—namely the changing personnel composition of teamwork, flexibility of the work area over time and space, adaptability of the work station to handle multiple tasks, and paramount importance of human factors. Then, led by Brian D.T. Alexander, IDSA, senior industrial designer for Haworth, team members sketched and mocked up furniture components that could be used to construct a "fluid, changeable and interactive" environment. "We realized that Crossings would be about people and processes as much as furniture," he notes. "We wanted workers to be able to take control of their own areas and to rearrange furniture and space on a daily or even hourly basis to suit their tasks."

Why was Haworth compelled to model the resulting vocabulary of furniture parts before showing them to some of its long-term customers? "A lot of people can tell you about their problems," explains Jeffrey Reuschel, manager of the Haworth Industrial Design Studio. "But they can't tell you what they need to solve those problems. It's hard to envision what they can't see. We constructed our theoretical product to get the discussion going."

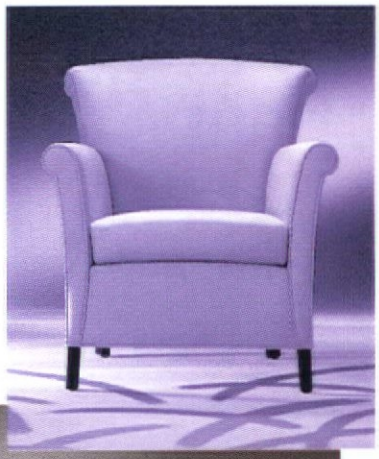


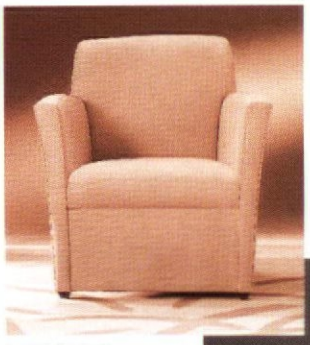
As the vocabulary of parts was refined in a give-and-take dialogue among Haworth, its increasingly enthusiastic customers and selected members of the design community, the basis of Crossings became clear. There would be *perimeters*, fence-like components such as a sliding screen, free-standing screen, folding screen or scaffold, a ladder-like structure that can be personalized with office paraphernalia; *work planes* or horizontal work areas that can be mobile or attached; *stowaways* for filing and storage; *technology support* to give mobility to a wide range of office equipment; and *organizers* for managing paper and work flow. The completed components are functionally independent, so that each piece can function by itself or in concert with others, and their overall structure, joinery and assembly are sufficiently self-evident and uncomplicated so that workers rarely need assistance to reconfigure them.

Though Crossings is best understood as a kit of parts that transforms itself into such familiar-looking pieces of furniture as desks, shelves, filing, cubicles and carts, its individual components are handsome enough to stand on their own. Such materials as powder-coated metal tubing, particle board that can take veneers, laminates or applied finishes, rubber and glass are combined to form rounded, informal shapes that evoke both a futuristic and a domestic world. Is this an early glimpse of the post-furniture system office environment? Time will tell. Meanwhile, Haworth has brought the office environment to a Crossings, and it's our turn to take the next step.

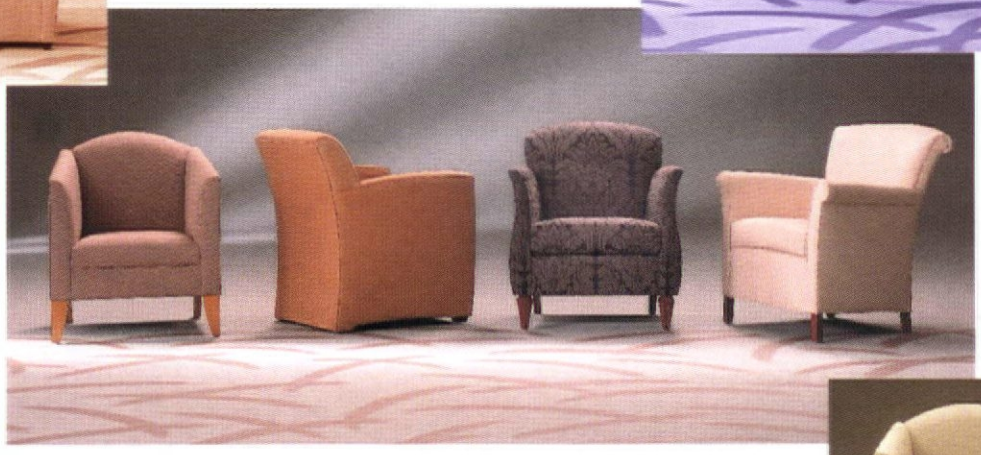
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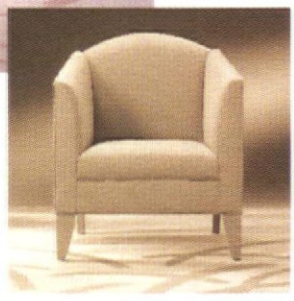




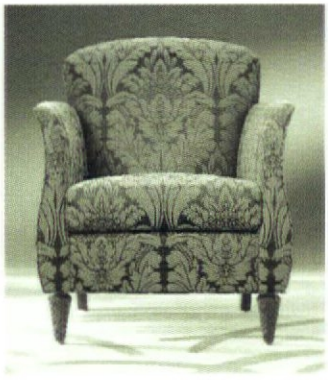
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One Chair, One Vote

Herman Miller's Ambi™ chair democratically strives to seat the whole gamut of body types and pocketbooks—and the proof is up to you

By Linda Burnett

When traffic turns your plans upside down in a crowded airplane, bus or train, a seat can be the answer to your prayers. But after being planted in the same, unyielding, one-size-ill-fits-all chair for half an hour or more, you may prefer standing to sitting. Either you don't fit the shape or the shape doesn't fit your physique. Will an ergonomic chair ever satisfy a wide range of people at an affordable price? This is the design brief Herman Miller has tackled with the Ambi™ chair. Devising a multiple-task chair at an affordable price to suit the big bottomed as well as the bony—from the fifth percentile of women to the 95th percentile of men—is the reason for the Ambi seating group, which makes its debut at NeoCon '95.

"The chairs currently available exclude people who are shorter or taller than the average," says Brad MacLean, new business development manager at Herman Miller. The company's desire to seat the minority of the office population as well as the majority gives Ambi its Latin name meaning "both." "It was a challenge to get a chair with adjustability to meet the demands of the workplace while addressing the concerns of personal fit," adds Richard Holbrook, designer of the Ambi.

So Herman Miller targeted these goals for the Ambi: offer ergonomic advances to a price-sensitive customer, create a chair that exploits value and comfort, and reduce development cycle time. Creating an ergonomic chair that meets or exceeds the same durability standards as higher priced chairs inevitably means some things have to go—but which ones? The technique Herman Miller found to winnow the ins from the outs was QFD (Quality Functional Development), a system used in car manufacturing to rate customer priorities. Comfort, for example, was rated higher than aesthetics when Herman Miller put Ambi to the QFD test. "By concentrating on what was most important, we took some of the cost out of it," says Keith McRobert, product manager at Herman Miller. "This method gave us a road map."

To make Ambi easier to use while allaying the cost, Herman Miller bypassed mechanical height adjustment and swivel-only options in favor of a CoActive™ synchronous tilt mechanism and pneumatic height adjustments. User control is simplified with a sliding seat pan that adjusts from 17-19 inches, armrest angle and height adjust as well as pivot inward and outward, and back height is easily altered.



Yet a chair's suitability is finally determined by its user's task, so maintaining a high degree of adjustability is paramount for a proper fit. The CoActive synchronous tilt feature allows Ambi to perform through a cross section of job types. For every degree the seat tilts, the back tilts 1.7 degrees, providing passive support regardless of a particular body type. The mechanism allows the sitter's back to be restored to its natural curve or *lordosis*, and transfers weight from the lower back to the upper. Yet the adjustment mechanisms do count—which raises the issue of whether Ambi has passive or active ergonomics. McRobert responds, "The tilt offers passive support, but because of all the adjustability, the chair is still active."

Adjustability is only as good as it is used, however, as McRobert points out. Avoiding a complex system of space-age controls is a method of providing user friendliness as well as holding down costs. Holbrook thus limited the number of controls and paddles and redesigned them so that each control has a touch point and icon to indicate its function. "The point was to fashion a chair that is less intimidating and more approachable," he says.

Consequently, Herman Miller has given Ambi a clean, athletic look instead of a cold utilitarian air or dowdy secretarial demeanor to establish its credibility. "It was challenging to create a chair that didn't look disjointed or too piecy," Holbrook adds. "Some chairs look like an erector set and not holistic. Ambi was purposefully created to be nonintrusive with all the details resolved. I intentionally didn't design it to be dramatic or controversial."

On the other hand, the Ambi team was so determined to be practical from day one that its economies are emulous. For starters, Holbrook designed the chair on the computer using the advanced three-dimensional technology of Alias® software to accelerate the development of the overall form and the design and fabrication of individual parts. The chair also saves substantial time and cost by specifying materials such as formed steel instead of die-cast aluminum, and turning to one-piece upholstering to avoid extra seams and stitching. In addition, the chair is UPS shippable, cutting expenses and expediting the delivery.

The upshot is a low- to mid-priced range that targets a sector of the market Herman Miller has not previously served, so organizations of modest means seeking ergonomic seating no longer have to settle for furniture's equivalent of a Blue Plate Special. They can belong to the ergonomic club too. And when the secretaries become the presidents of those companies, the can take their Ambis with them.

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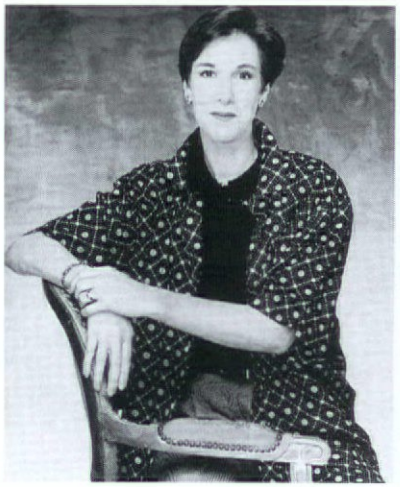

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Mixed palette: The colors and patterns of the Chromatique collection (below) mix and match. Individual fabrics designed by Kristie Strasen (right) appear as harmonious solids when viewed from a few feet away, but bring forth the intricacy of weave and color to create textures that run throughout the collection once seen close up.

Good Mixer

Color, texture and tradition are F.S. Contract's philosophies for the Chromatique upholstery collection

By Linda Burnett



Seen from a distance, the images in a Seurat painting come alive in spectrums of color and form. Examine the work up close, however, and the pointillist painting technique imparts yet another level to the art. F.S. Contract has attempted to do the same with Chromatique, an upholstery fabric collection designed by Kristie Strasen that will be introduced at NeoCon '95. Chromatique distinguishes itself through a coherence of color and textural patterns. The fabrics appear as harmonious solids when viewed from a few feet away, but bring forth the intricacy of the weave and color to create a texture that runs throughout the collection once seen close up.

Tradition is also part of F.S. Contract's philosophy behind Chromatique. The colors and textures of Chromatique speak not only to each other but also to previous product lines from parent company F. Schumacher. By continually drawing from F. Schumacher's archival works as a reference point, F.S. Contract expands the archive as a whole with each new series of designs. "The core is always there," says Arthur Sager, vice president, senior managing director of F.S. Contract. "All the collections can be used together," adds Strasen, partner of Strasen Frost Associates. "We constantly expand our palette. It might be with a different twist but a continuity is there."

Chromatique, with its price set at mid-range, targets a broad commercial market that includes corporate, retail and hospitality—in fact, virtually any application that demands economical style. "The collection is functional but sophisticated," Strasen comments, "keeping in mind the mailroom chair and the corporate sofa." Melding together economy and style represents a paradox that is not as easy to resolve as it sounds, however. "It's actually easier to design a beautiful expensive fabric," asserts Strasen. "It's a challenge to design an inexpensive one. Price point dictates everything."

Luckily, price isn't everything. To build on a vocabulary of color and texture, Chromatique offers seven different patterns ranging from light neutrals to blacks. Chroma Texture and Harlequin Stripe are constructed from 100% BASF nylon, a fiber Strasen selected for its price, performance and medium-range colors to develop a broad base for corporate use. These fabrics play on fine patterns such as stripes with a minute pattern inserted for surface interest. A close up look reveals multiple levels of textures, but they blend together at a distance to form a pleasing whole. "The point is to always understate the issue," Strasen asserts. The result is a refined appearance and a palette that will not go out of style.



To add extra strength to the collection, Strasen turned to a blend of 92% worsted wool and 8% nylon in Spectrum Check, Confetti Crepe and Prism Plaid. Weaving the three fabrics in separate mills in England posed the challenge of producing even tones. Happily, the end product has been a pronounced success. From speckled to plaid to stripes, these fabrics add more color matches to the collection.

Yet Strasen didn't want to limit Chromatique to materials generally used in the contract industry. So she introduced yet another blend, specifying 62% cotton and 38% polyester for Chenille Stipple and 57% cotton, 33% polyester and just a touch of rayon (10%) added for color in Rainbow Honeycomb. Cotton? "Historically, cotton is used for residential and wears out as you look at it," Sager explains. "The trick was to construct a fabric using raw cotton in such a way that it can perform for contract. We have fun working in a medium and pushing the envelope." The resulting fabrics take advantage of chenille's natural beauty in a broad range of natural colors while addressing the market's demand for darker colors in high traffic applications.

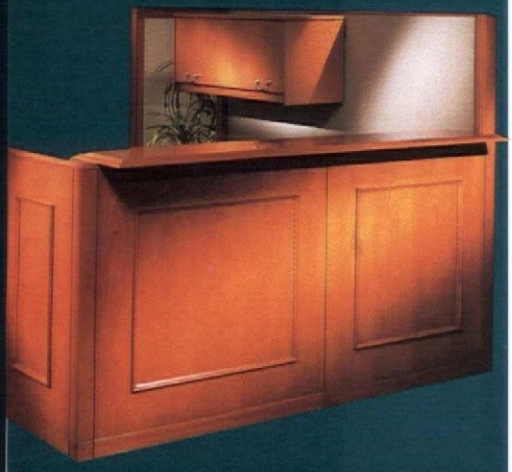
Of course, designers know that what the market wants takes precedence over what their personal tastes might crave. Strasen admits that if she pines to use neon for F.S. Contract, she reminds herself that it just wouldn't agree with the archival standard. Making a collection that responds to customers' tastes is always a factor. "People in Miami want different colors from Chicago," Strasen concedes.

Thus, Chromatique may well be around for a long and successful run. With all the hype that fashion and design often create, it's comforting to have a textile like this to specify. An unconventional yet utterly reliable standard, of course.

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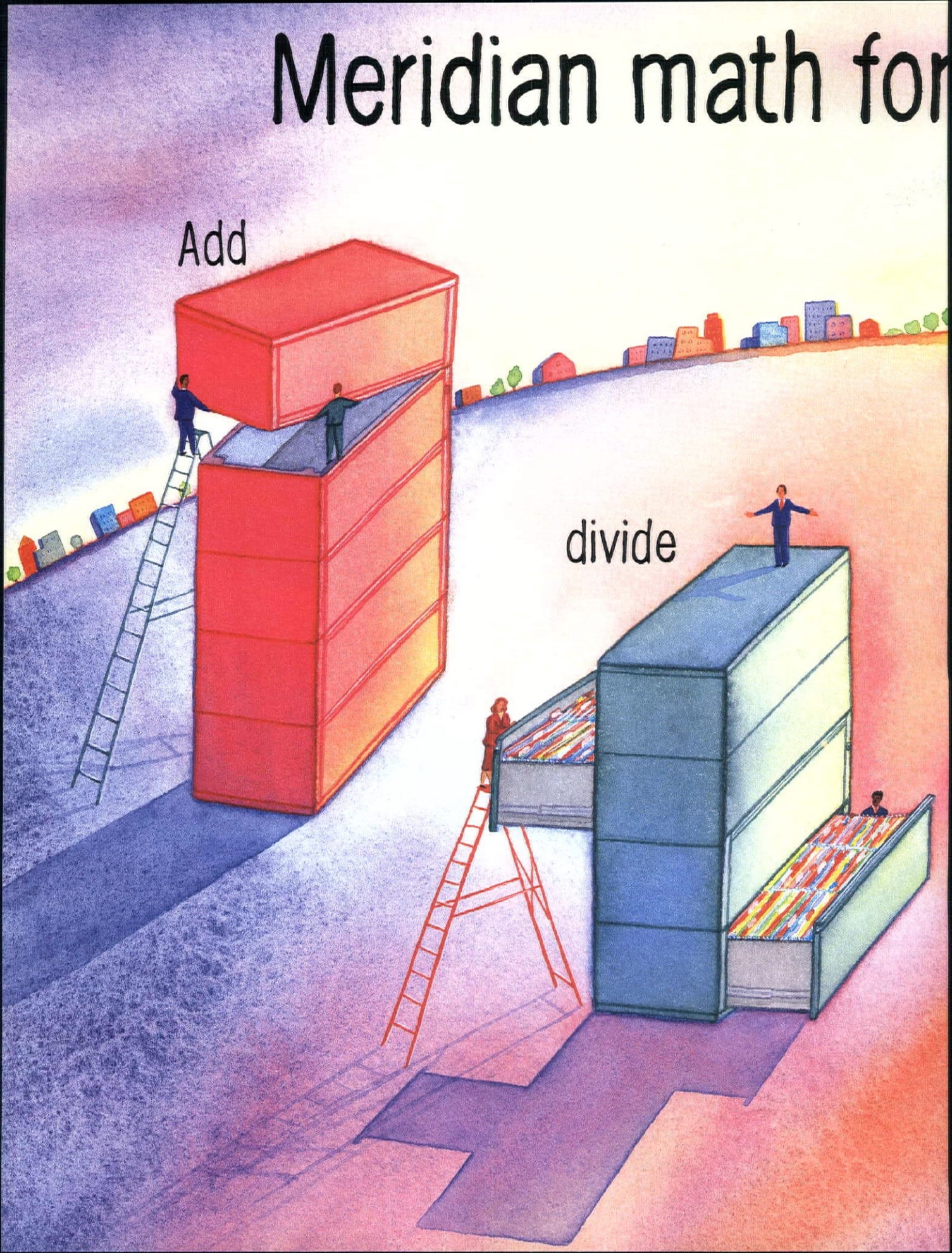


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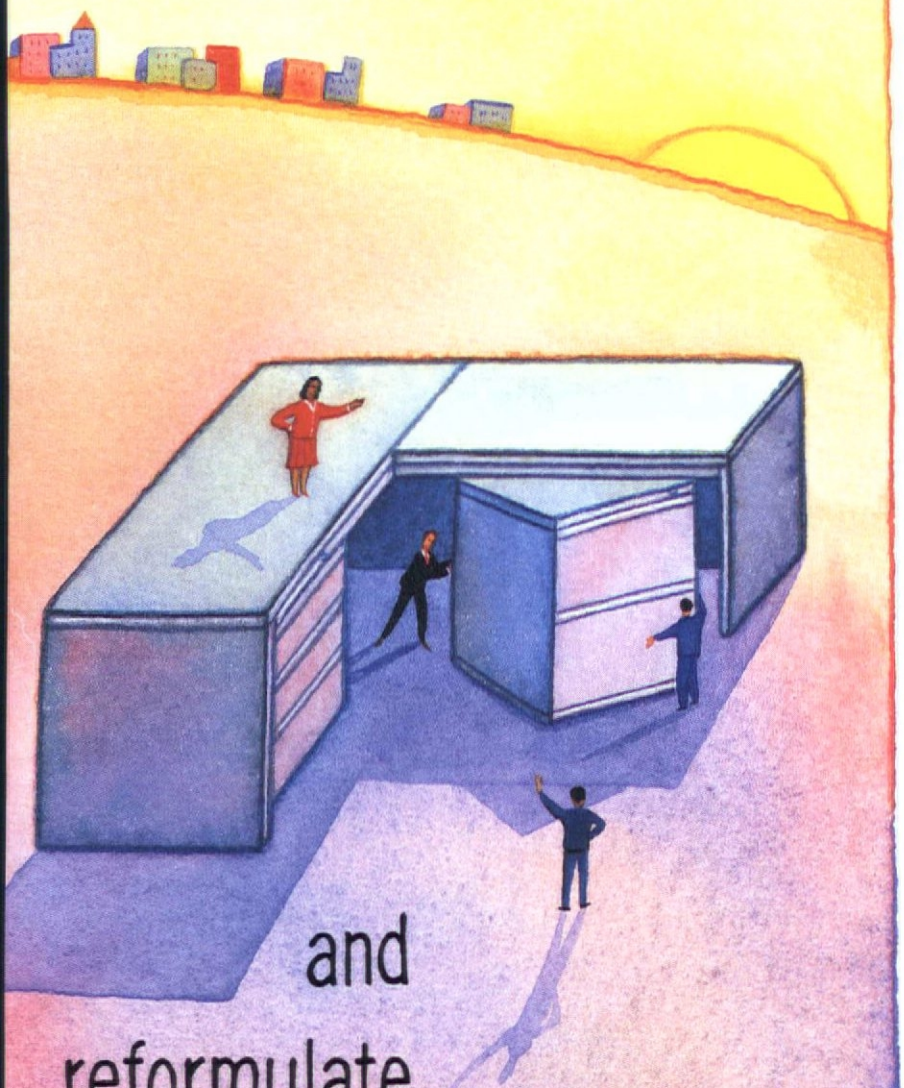
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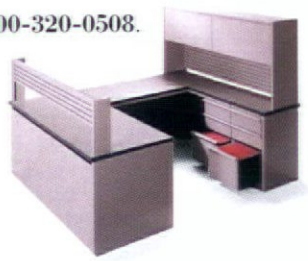
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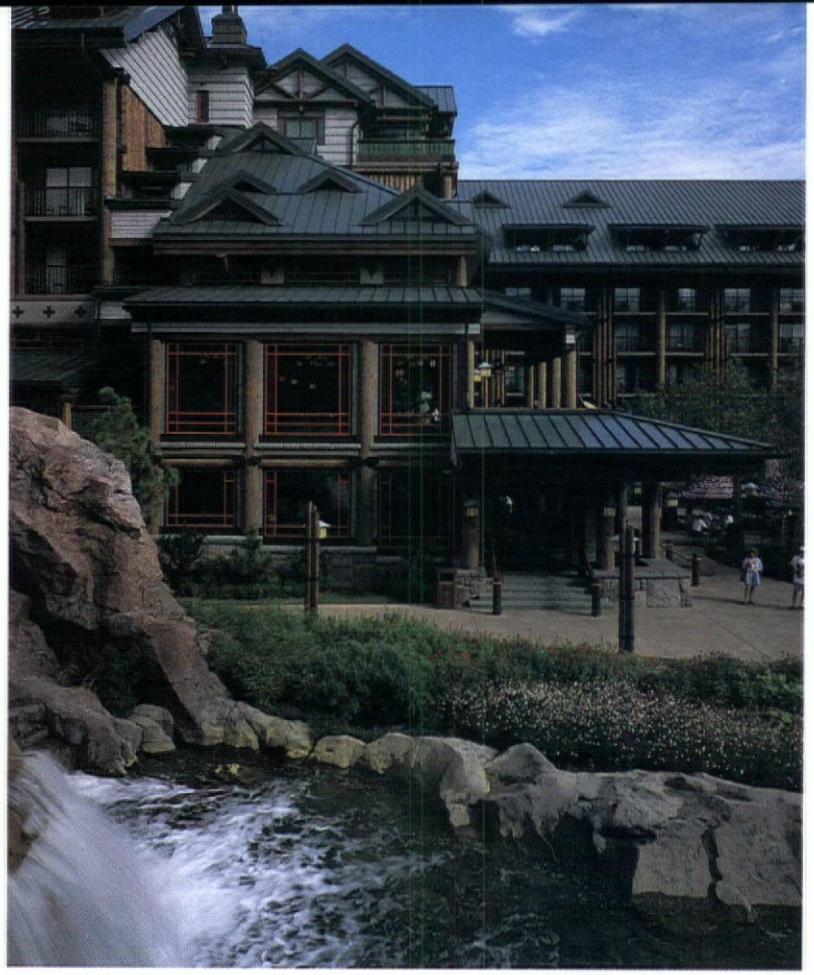
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M E R I D I A N



Like a movie: The approach to the Wilderness Lodge at Walt Disney World is carefully orchestrated as an ascent to a turn-of-the-century mountain lodge (left) whose waterfall begins as an indoor spring and empties into an outdoor swimming pool. Guests invariably greet the five-story lobby (opposite) with a "Wow!" Its major attractions include the fireplace of simulated stone, sculpted to resemble the wall formations at the Grand Canyon by Robert Reid, the iron-forged fireplace screen by Tim Burrows and Jay Wood, totem poles by Dwayne Pasco and the Indian-and-buffalo chandeliers topped with teppees by T.A. Greene.

Sincerely Yours

Guests want to believe the Wilderness Lodge has been hosting them at Disney World, Lake Buena Vista, Fla., for generations, owing to a design by Urban Design Group and Wilson & Associates

By Roger Yee

Buildings like people must first be sincere, must be true, and then withal as gracious and lovable as may be.

Frank Lloyd Wright, *In the Cause of Architecture*, 1908

A rock is a rock is a rock—unless it is a Walt Disney rock. The outcrop that first appears as a scattering of large stones and culminates in a mountain of boulders at the base of the Wilderness Lodge, the newest of the Magic Kingdom Resorts at Walt Disney World (WDW), Lake Buena Vista, Fla., designed by Urban Design Group and Wilson & Associates, is made from molds of actual rocks found near the grounds of turn-of-the-century lodges at Yellowstone National Park, Yosemite National Park, Glacier National Park and other Western sites. If the formation looks as convincing to guests as the simulated moss in the shade of the boulders, it is because everything else has been painstakingly prepared to make a stay at the Wilderness Lodge as satisfying as its historical models—if not more so.

Why would a hotel go to such extremes to ensure the authenticity of a modern, 728-room, 540,000-sq. ft. hotel in a theme park that greets over 30 million people a year? As one of the growing number of developments in 30,000-acre Walt Disney World Vacation Kingdom devoted to entertainment or hospitality, the Wilderness Lodge strives to create a seamless world of make-believe. The rustic theme of the Arts and Crafts movement of 1890-1930 that graces the hotel inside and out seems to have been preordained. Not only is the hotel adjacent to 750-acre Fort Wilderness, a forest of cypress and pine where families stay in campsites or Wilderness Homes. It is also situated on a cove on Bay Lake, the vast, man-made body of water that, along with the Seven Seas Lagoon, separates the Magic Kingdom's rides and attractions from its hotels, ticket center and parking, where little can be seen of the rest of the park save for the highest rooftops.

Yet the story of the Wilderness Lodge is also that of a personal quest that predates the opening of WDW in 1971. According to Frank Zorc, senior development manager for Disney Development Company (DDC), the Lodge began as the dream of Richard Nunis, a senior officer whose 40-year career with Disney has spanned everything from ride operator to chairman of the theme parks. "Dick Nunis spent years trying to find the right team to carry out his vision of a wilderness experience resort," Zorc says. "He wanted to capture the spirit of Conestoga wagons, Lewis and Clark and





grand old buildings like the Old Faithful Inn at Yellowstone National Park."

Nunis saw the dream he came to share with Disney chairman Michael Eisner come alive after years of inconclusive studies in 1989, when DDC drew up a program to develop the Wilderness Lodge site. Architects and interior designers familiar with DDC's procedures can attest to how exhaustively the organization lays the groundwork for its projects.

The secret behind the bolts, strapping, joinery and connections

"We start by determining the nature of market demand for a specific hotel through extensive surveys and market research," explains Wing Chao, senior vice president in charge of architecture and planning for DDC. "Then we establish the room rates, the type, size and mix of guest rooms, and the number, quality and floor area of food services, retail stores, other amenities and back spaces. Finally we set up a budget and a schedule."

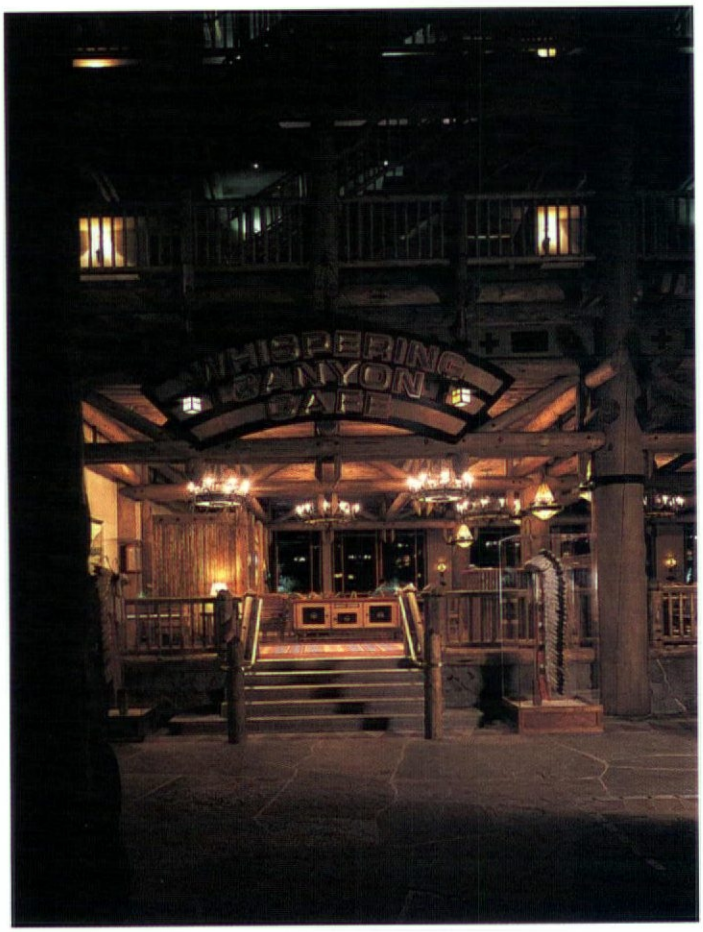
What DDC sought was a first-class hotel where a typical family of four would stay three to four nights in a guest room of two queen-size beds or one queen-size bed and a bunk bed. Food and beverage service would be provided in a restaurant for fine dining, a family-style coffee shop, a snack bar and a lounge. There would also be such amenities and services as a themed swimming pool, boat rentals on Bay Lake, bicycle rentals for use on the hotel grounds and Cub's Den, a supervised children's program for youngsters ages 4 to 12, a video gameroom and a retail store for necessities, sundries, clothing and gifts.

Among the architects invited by DDC to submit proposals for the Wilderness Lodge was the Urban Design Group (UDG), a firm headed by Peter Dominick, FAIA, an architect with knowledge and experience in mountain lodges. Though prominent architects known to Eisner, an enthusiastic supporter of contemporary design who kept close watch over this project, competed for the commission, UDG won on the strength of its proposed scheme and its overall mastery of the Arts and Crafts style. "Peter Dominick's work was very impressive," recalls Chao. "He showed us he could take an idea and create life around it."

Subsequent events in the development of the Wilderness Lodge would demonstrate why Disney projects are consistently well thought out and executed. While nothing about the way the process unfolded was unusual, DDC helped both the designers and the contractors to meet and exceed their own expectations by being a knowledgeable, enthusiastic and supportive client itself. Disney's ability to inspire project team members to strive for the good of all—based on respect for their expertise, adequate time and resources to get the job done, and careful coaching to keep the team focused on the project's goals—suggests what other clients could do if they took their responsibilities as seriously.

With UDG on board as the architect, DDC tapped Wilson & Associates as the interior designer and hotel expert to concentrate on designing the guest rooms as well as specifying the furniture, fixtures and equipment. Then Disney sent members of the project team, including major consultants and UDG, into the field for on-site surveys and in-depth research. Its





The lobby (opposite, top) welcomes guests during all hours of the day with comfortable furnishings patterned after Arts and Crafts originals, a bridge that spans over a man-made spring that is the source of the waterfall and lake outside, and views of a Florida cypress and pine forest that looks surprisingly like its Northwest counterpart. A typical guest room (opposite, bottom) combines modern comfort and convenience with authentic period details.



Hungry guests at the Wilderness Lodge can have their choice of casual, coffee-shop surroundings at the Whispering Canyon Café (above), or fine dining at the Artist Point Restaurant (right). Their interiors feature modern reproductions of designs by master furniture makers Gustav and Leopold Stickley that are still being produced by the original factory, along with custom-made light fixtures and other period-style furnishings.

passion for getting things right was evident from the very start.

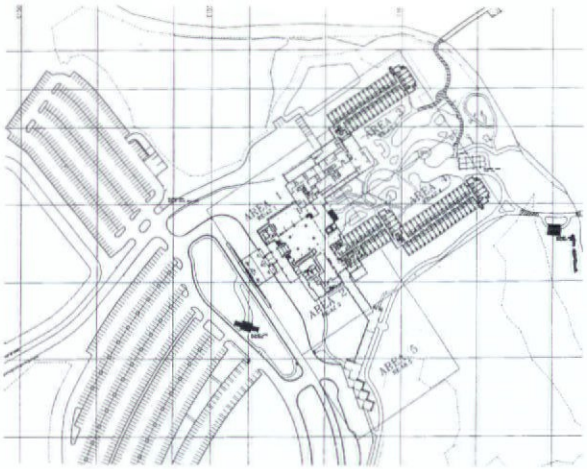
Zorc still vividly recalls how the building was sited. "Dick Nunis rode with us on horseback one day through 60-ft. high stands of cypress and pine to find the right spot," he says. "That evening, we talked about our hopes for the Wilderness Lodge over a campfire dinner. Everyone agreed that the building should overlook the far shores of Bay Lake, which will always remain untouched because they're wetlands that can't be developed."

The building concept that emerged from subsequent deliberations is a seven-story steel and post-tensioned concrete structure laid out in a U-shape plan around a five-story lobby that guests enter from a porte-cochère set at grade. Sustaining the illusion of a traditional mountain lodge has been key to establishing the unique character of the Wilderness Lodge, of course. So, in an ironic twist of old and new, the efficient and economical modern structure has sheathed itself in timber and stone to simulate a charming post-and-beam lodge.

"A tremendous amount of the building tells you it's a late 20th-century design," Dominick admits. "Yet so much of the detailing in the span distances, ceiling trusses, curtain walls and other architectural elements is consistent with early 20th-century work that you want to believe it's acting as a genuine timber building. All the bolts, strapping, joinery and connections are in place."

If Dominick's devotion to authentic period architecture appears to border on the fanatical, he has not been alone. Everyone involved in the interior design of the Wilderness Lodge speaks of the effort with equal reverence. At Wilson & Associates, for example, Michelle Meredith, ASID, interior designer, and Roger Harris, RA, project manager, found working for DDC to be an intensely stimulating process. "With Disney, you're doing what you've never done before," says Meredith. "They don't want the standard interior design. They don't even want to repeat themselves."

To create the right feeling for the guest rooms and furnishings, Wilson & Associates combed through dozens of books and visited numerous historic lodges with other members of the project team. The subjects studied by the firm read like a *Who's Who in Turn-of-the-Century America*, including Native Americans of the Pacific Northwest, the Arts and Crafts movement, Gustav and Leopold Stickley and such historic lodges as the aforementioned Old Faithful Inn, the Ahwahnee Hotel in Yosemite National Park and the Timberline Lodge at Washington's Mount Hood. Good ideas were also freely exchanged with other team members. "This was definitely a collaborative effort," Harris declares. "We began with what we thought was a good design, and tweaked it with the help of Peter Dominick, Wing Chao and others so that it became much better."



him from asking question after question," she says. "Does the room feel right? Where are the coat hangers? How do the TV doors open? Will your head hit the lampshade when you get out of bed?"

The good feelings don't stop at the guest room door. Employing both major manufacturers and individual crafts people—including many Native Americans—to produce both standard and custom furniture, lighting, textiles, rugs and artifacts, UDG and Wilson & Associates were able to conjure such an all-encompassing vision of a mountain lodge that guests reach the lobby, gaze at the vast yet cozy space, and fall under its spell. Long after

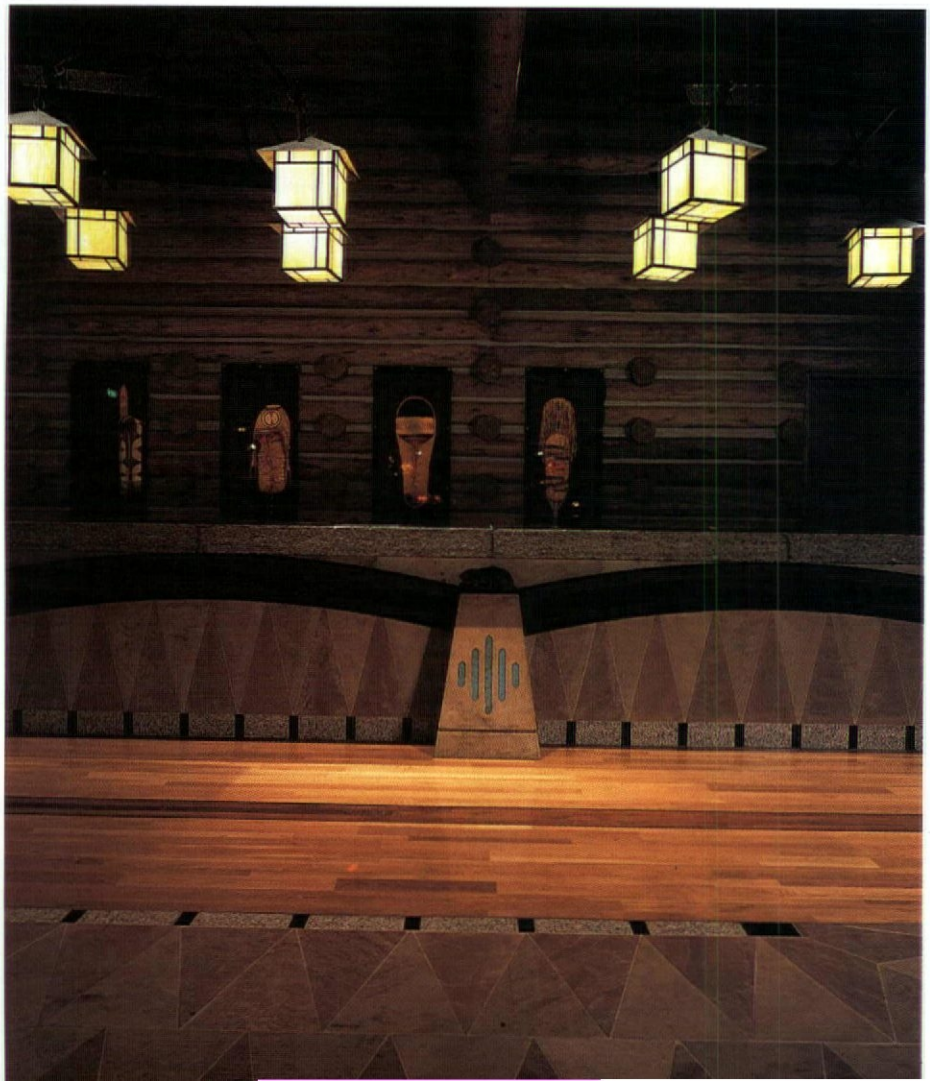
Guests enter the lobby to get the full wow effect

A major focus for Wilson & Associates, of course, was perfecting the layout of the guest rooms. DDC constructed a full-scale mock-up at the start so that everyone could evaluate the design concepts first-hand. By the time a second, completely furnished and electrified mock-up was ready for final inspection by Eisner and other Disney executives, potentially troublesome aspects such as the bunk bed had been completely resolved. Being prepared paid off, as Meredith recollects. "Michael Eisner loved the Arts and Crafts style, but that didn't stop

they have uttered their first "Wow," guests are still lingering indoors while their counterparts at other Magic Kingdom Resorts rush about the park. "You can see people in the lobby pull up chairs to chat by the fireplace," Wing Chao says with pride. "They're as comfortable as if they were home."

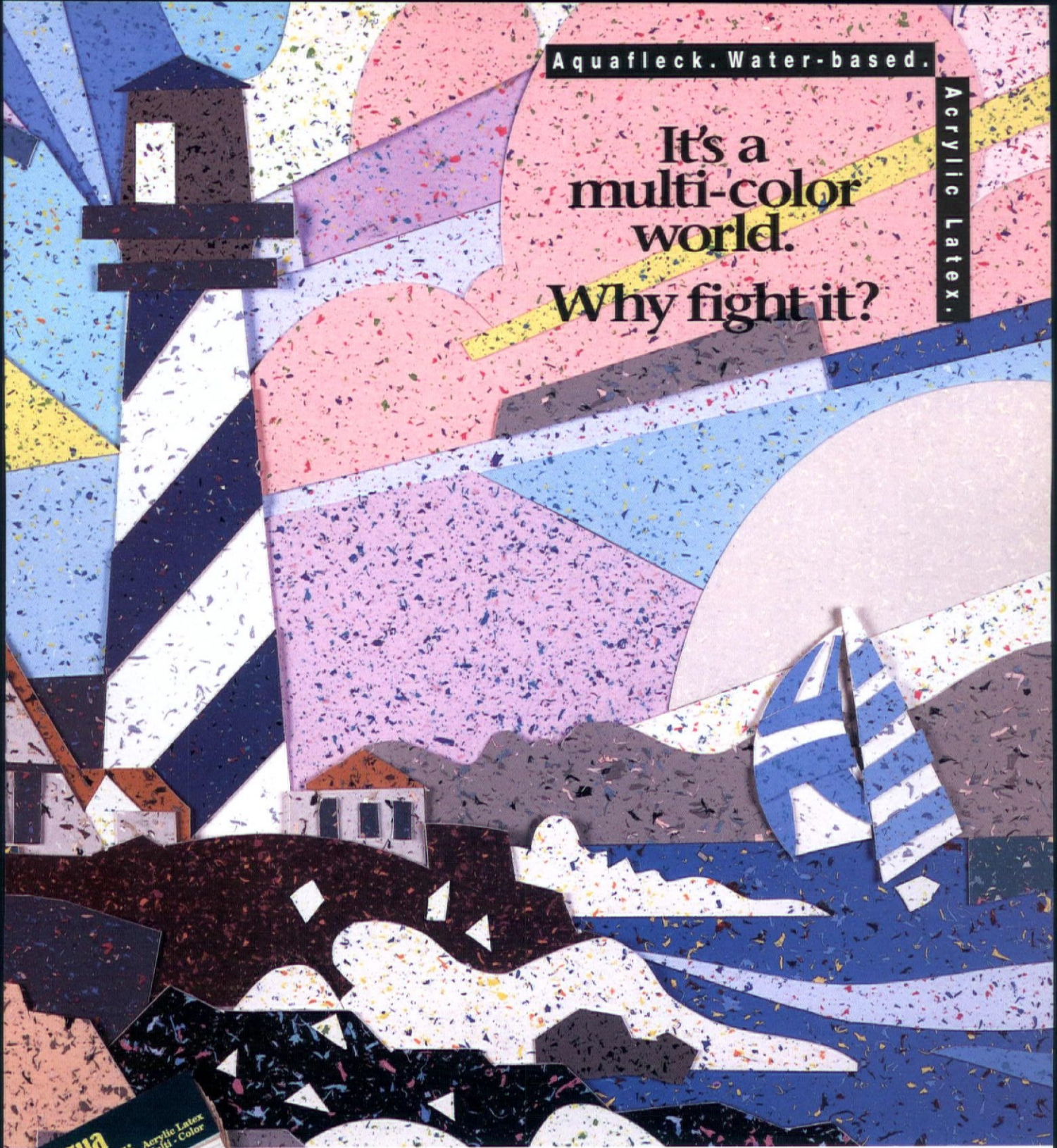
Because the Wilderness Lodge will be welcoming guests for many years to come, let's resist the temptation to fade out here with "The End."

Everywhere guests look in the Wilderness Lodge are authentic details that remind them of the great lodges of the West. The registration desk (below) is resplendent in multi-colored woods and stones, as is the floor. Behind the desk are genuine treasures in the form of cradle boards commissioned from Native American craftsmen, only a few of the many examples of original artwork created expressly for the Lodge.



Project Summary: Disney's Wilderness Lodge

Location: Lake Buena Vista, FL. **Total floor area:** 540,000 sq. ft. **No. of floors:** 7. **Number of guest rooms:** 728. **Wallcovering:** DesignTex, J. Josephson. **Masonry:** Rinker Materials. **Carpet/carpet tile:** Brintons. **Rugs:** Allegro. **General lighting:** T.A. Greene, Arroyo, Troy. **Guest room lighting:** T.A. Greene, Scott Lamp, L.A. Spec. **Lighting controls:** Lutron. **Guest room casegoods:** Kimball. **Guest room beds:** Kimball. **Guest room tables:** Kimball. **Guest room seating:** Chaircraft. **Lounge seating:** Massoud. **Dining chairs:** Beverly, Chaircraft, Nicholas James. **Upholstery:** Massoud. **Dining tables:** Stickley, Nicholas James. **Other tables:** S & L, Adele Kerr. **Occasional furniture for public spaces:** Stickley, S & L, Nicholas James. **Log railings:** Oregon Log Homes. **Signage:** Cornellius Metals, Communications Arts. **Planters, accessories:** Parker Blake. **HVAC:** Carrier, Systecon, Bryan Steam. **Building management system:** Carrier. **Electrical controls:** General Electric. **TVSS:** Advanced Protection Technologies. **Plumbing fixtures:** American Standard, Symmons, Sloan, Rafael Brass. **Client:** Disney Development Corp. (DDC). **Architect:** Urban Design Group. **Interior designer:** Wilson & Assoc. **Structural engineer:** O.E. Olsen & Assoc. **Mechanical and electrical engineer:** ABS Consultants. **Civil engineer:** Ivey Harris & Walls. **Landscape architect:** Roy Ashley & Assoc. **General contractor:** Centex-Rooney. **Construction manager:** DDC. **Lighting designer:** Lighting Design Alliance. **Acoustician:** Merrick & Co. **Art consultant:** Parker Blake. **Photographer:** R. Greg Hursley.





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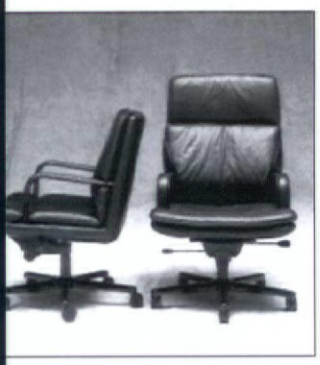
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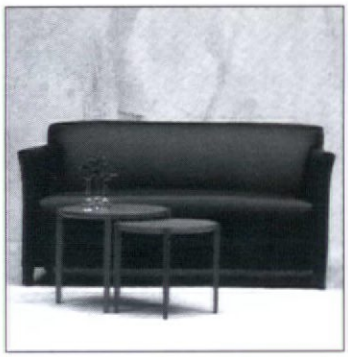
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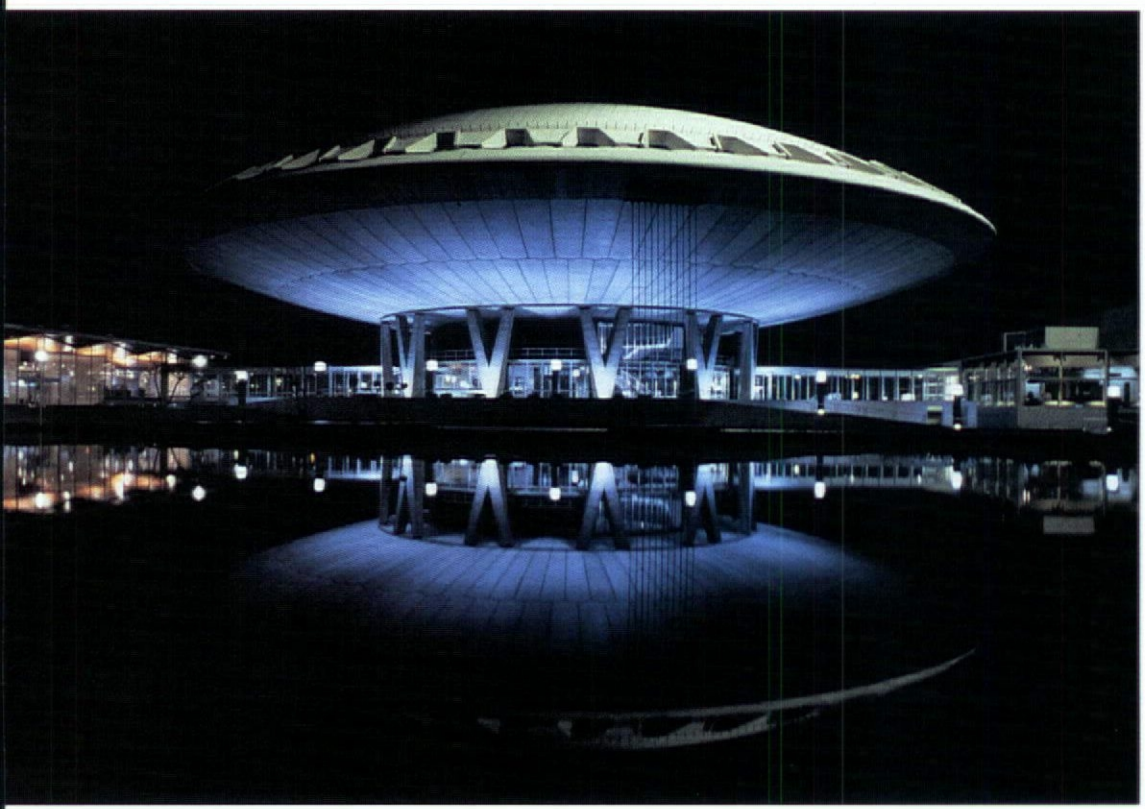
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This Is Your VCR Talking

The public has never seen electronic technology look the way it does at the Philips Competency Centre at the Evoluon in Eindhoven, The Netherlands, designed by the Burdick Group

By Julie D. Taylor

From Angkor Wat to Versailles to Epcot Center, major religious, political and business organizations have created monuments to themselves. Taking a different point of view nearly 30 years ago, Philips Electronics, the $35-billion, global consumer-electronics giant based in Eindhoven, The Netherlands, offered the community a public science and technology center called the Evoluon. Unlike most monuments, however, the Evoluon has taken a long stride into the future by embracing a new mission, housing the Philips Competency Centre, designed by the Burdick Group in San Francisco.



The Evoluon, built in 1966, has become a symbol of Philips for residents of Eindhoven, The Netherlands. The spaceship design (above) signified the radical departure that modern technology was taking, and "Evoluon" was derived from "evolution" to signify that the evolution of the human society has become the evolution of technology. Now it houses the new Philips Competency Centre.

The change has come not a moment too soon. The dramatic, futuristic Evoluon, designed in 1966 by L.C. Kalff and L.L. J. deBever, soon became an anachronism despite its landmark status in the town of Eindhoven. "It went from a world-class museum to a local joke," says Robert Blaich, director of corporate design at Philips.

When Blaich joined Philips in 1980, he reviewed its many sites throughout the world and initiated a review on the future of the Evoluon. "There was not one place to express what this company does," notes Blaich. Rather than give up the building to the government or demolish it, Philips called on the Burdick Group to update the space and create educational and entertaining exhibitions explaining and enlightening employees, visitors, business partners and the public on Philips' extensive endeavors.

Blaich's concept has evolved into the Philips Competency Centre at the Evoluon, a 40,000-sq. ft. display, conference and theater space that acts as a working symbol of the company's commitment to innovation and service. Philips Electronics is the worlds' largest lighting producer, the biggest European consumer electronics company, the employer of a work force of 400,000 employees and an innovative force in such markets as audio-visual hardware (co-developer of the compact disk with Japan's Sony), domestic appliances and information technology. The company stands among the top three in global entertainment, communications and information systems, and industrial electronics. "Basically, if you can plug it in," says Blaich, "Philips makes it."

What the organization profoundly needed to remain a contender in the fiercely competitive 1980s and beyond, nevertheless, was a new corporate strategy. "Philips embarked upon a process of cultural transformation," says its president, Jann Timmer. "The Evoluon is a symbol of that revitalization and an expression of our faith in the future."

Philips recognized that the dormant Evoluon, built originally to commemorate the company's 75th anniversary, would lend itself not to any ordinary function such as offices or manufacturing, but to its original purpose: an educational space. This time, however, the focus was more internal, on Philips' corporate identity and ser-



All three rings open to the center to give visitors top-view on the synergistic relationships within Philips' realm of innovation (above). When necessary, cases, rather than armatures, accommodate display items.

vice to its clients, business partners and employees, with public access by invitation. At present count, roughly 300,000 visitors have come to the new space. With worldwide conferencing capabilities, dining/catering areas, and presentation spaces, the Evoluon acted as a catalyst for restructuring. "The Evoluon has helped us regenerate the company," suggests Blaich.

The first challenge for the project was dealing with the peculiarities of the building itself. After surveying the existing structure, Susan and Bruce Burdick, principals of the Burdick Group, realized that the original configuration did not take advantage of the building's circular form. Indeed, visitors could not recognize its circular shape inside and were confused by the circulation patterns. "When we first looked at the building, we didn't think we could do anything in the space," remembers Susan.

Starting from scratch might have been easier than re-fitting the Evoluon, but ultimately there was no better architecture for the Centre. "Part of the wondrous experience we had on this project was that we could recycle this building," says Bruce. Exploiting the building's distinctive features quickly became a guiding force behind the Burdick scheme.

As a result, the building's circular nature has been amplified in various ways. The circular perimeter light wall, for example, changes hues along the way, while the exhibition fixtures restate the motif with curving contours. Of the finishes, the original concrete work was retained, while aluminum, steel and glass were added for a high-tech look. The domed ceiling went from a dark blue to a light tone reflecting the concrete.

Like so many other challenges that became assets in this project, the concentric rings of the Evoluon's structure lent themselves well to the visualization of Philips' corporate strategy. "The organization of the message and the building worked well together," admits Susan. "It was serendipitous." Each of the three levels or rings conveys one of Philips' core competencies: Ring 1 houses the Foundation Competencies of design, research, marketing, manufacturing and human resources; Ring 2 presents Consumer Product Innovations, such as compact discs, televi-

Why should an electric shaver be more than an electric shaver?



The Competency Wall exhibit (above) on Ring 1 uses text (all in English, as the international language, with on-site translations available), silk-screened graphics and images, and objects to tell the story of Philips' Foundation Competencies–design, research, marketing, manufacturing and human resources.

From corporate folly to thriving symbol

sion technology, lighting advances and household appliances; Ring 3 concentrates on Professional Product Innovations, including optical media, medical imaging, broadcasting and professional lighting.

The rings are open at the center to the ground floor, and with the domed ceiling above, impart a feeling as open as the technological exchanges necessary for innovative work. As visitors progress through the rings, they see how the story of Philips unfolds and connects. "The Evoluon is more than a symbol of Philips as a corporate force," Susan explains. "It's a demonstration of its competencies and their influence on innovation."

How do you convey principles of design, marketing, high technology and service in an engaging, visual way? A specialist in exhibit, display, retail and furniture design, the Burdick Group was able to fully engage its multi-disciplined talents in the course of this project. Indeed, the Burdick Group provided much more than interior design services, conceiving each aspect of the project from space allocations to graphics, producing an orientation video and writing the text for each display.

To start, the Burdicks conducted in-depth interviews with leaders in Philips' nine divisions to determine the necessary information to display. With president Timmer giving this project high priority, the Burdicks were warmly welcomed into each division. "Depending on the phase of the project," says Susan, "we would occupy a conference room for one to two weeks, with a different group coming in every hour or so." After reviewing all subsequent drawings, ideas and information, the Burdicks would transform their findings into a palpable, visual form accessible to the public.

What is it like to persuade people that an electric shaver is more than an electric shaver? "First we looked at the main points of innovation that people could relate to," Bruce describes. "Each product is a microcosm of the entire corporation, whether it's a compact fluorescent bulb or a compact disc." Philips wanted to demonstrate the integration of its expertise, ranging from technical innovation to marketing and research. "All the competencies come together to invent a product," Bruce continues. "The ability to make a compact fluorescent tube uses the technology that Philips perfected for televisions. This is corporate synergy."

To fully understand this synergistic whirl of innovation, visitors start at Ring 1 with an orientation video written and produced by the Burdick Group. The gentle narration, painterly graphics and humanistic tone of the presentation help ease visitors into the high-tech world of electronics. Elsewhere throughout the building, interactive monitors guide visitors through the self-touring space and orient them to the various competencies. In acknowledging the Foundation Competencies of design, research, marketing, manufacturing and human resources, Philips conveys its support of its employee talent pool, and connotes that without them, the innovations above would not be possible.

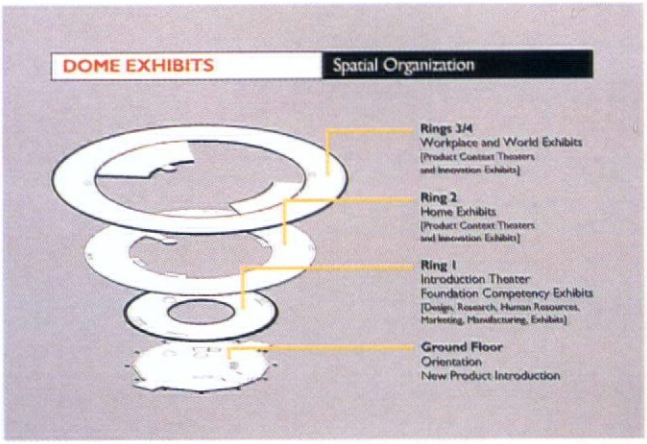
As visitors move up to Ring 2, they see familiar consumer products and the stories of their innovation. "Many visitors don't realize that their electric shavers and the headlights in their car are by Philips," Bruce points out. Maintaining that the Centre is driven more by informational needs than promotional wants, each exhibit is designed to communicate the *processes* of technology as well as the *products* as they relate to the consumer's life. Their messages are delivered in display cases and a series of complex, modular, custom-designed "armatures," modular display fixtures that house monitors, objects and exhibition displays, whose structure of powder-coated metal and clear and etched glass is a source of wonder in itself.

"We're not proponents of the laminate-box school of exhibit design," admits Susan. In fact, she observes, very few design firms combine the practice of technology, furniture and display to produce content-rich, high-quality design. (Not coincidentally, the firm's expertise includes having designed the Burdick Group of office furniture for Herman Miller when Blaich worked for the Zeeland, Mich.-based furniture manufacturer. Knowing the Burdicks' talent and process, Blaich brought them into the Philips project when he became design director.)

Visitors can take in the entire sequence of Competencies—from Foundation to Consumer to Professional—to see how they interact from Ring 3. Again, a combination of armatures and display cases is used to present the professional product innovations of Philips in optical media, mobile navigation, office and professional lighting, medical imaging, broadcast television and world communications. The designers made sure that the exhibits were not predictable, however. "We have basic structures," says Susan, "and then we break the rules." For instance, for the CARIN navigation exhibit, individual upright monitor casings are positioned to make visitors aware of how they navigate around the display.

Thus, the Evoluon has gone from a corporate folly to a thriving symbol of a company on the move, just as its name implies. But transforming it just when the corporation was facing hard times meant that it couldn't happen overnight. The Burdicks' feasibility study was pondered for two years before it won approval. Then a timetable was drawn up to have a preliminary opening of meeting facilities—with Queen Beatrix attending—in time for Philip's 100th anniversary. Two years later, the Centre opened on schedule with an international, three-day forum on electronics and technology attended by 400 European corporate executives and government leaders.

Many individuals and organizations can share credit for the Centre, but everyone readily acknowledges the visionary role played by Jann Timmer in appreciating what the project truly symbolized. (Voicing similar sentiments, the Industrial Design Society of America bestowed its 1994 IDEA Award on the Centre.) Both Burdicks acknowledge the joy and ease of working with clients that are committed heart and soul to the project. Says Bruce: "This is a good example of how really great things can happen when the president is supportive of the activity. Good things come out of design."



The CARIN Navigation exhibit (below) combines a floor treatment with upright elements containing interactive computer monitors.

Project Summary: Philips Competency Centre at the Evoluon

Location: Eindhoven, The Netherlands. **Total floor area:** 40,000 sq. ft. **No. of floors:** 3. **Carpet tile:** Interface. **Carpet fiber:** BASF. **Lighting:** Philips Lighting. **Client:** Philips Electronics. **Interior and exhibit design team:** The Burdick Group; Susan K. Burdick, Bruce Burdick, principals-in-charge; Bruce Lightbody, project director; Jon Betthauser, Johnson Chow, Jerome Goh, Cameron Imani, Jeff Walker, designers; Aaron Caplan, William Smock, writers/researchers. **Construction manager:** Philips Projects Center. **Exhibit contractor:** Carlton Benbow Contracts, Gielissen. **Building renovation coordination:** A.I.B./DBH. **Photographer:** Herman De Winter.

Julie D. Taylor is founder and principal of Beverly Hills, Calif.-based McIntire/Taylor, a public relations, marketing and communications firm specializing in architecture, design, furnishings and art.



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PACIFIC SILK & CLOTHING

Suitably Cool

Nothing moves like the silk housed in a new showroom for Pacific Silk & Clothing in New York City designed by William Green & Associates

By Amy Milshtein

Who decides what we will wear? Klein, Lagerfeld and Mizrahi certainly have a say, but it's the store buyers who really dress us. These power brokers of the fashion world tool around manufacturer and importer showrooms stocking their stores with the latest. They are the middlemen between Paris and Peoria, Milan and Minnesota, New York and Nevada, and keeping this group interested in your wares means survival in the cutthroat world of fashion. This is why Pacific Silk & Clothing decided to remodel its New York City showroom and called on Carbone Smolan Associates and William Green & Associates to do the job.

Pacific Silk & Clothing imports better silk women's wear from China. The company crammed its Seventh Avenue showroom space to the point where it was hurting sales. "A showroom really has to work for you," points out Pacific Silk president Jack Weinstock. "You can't sit the buyers down and bring out rack after rack. They only have so much of an attention span."

To take full advantage of that attention span Pacific Silk contacted the graphic design firm of Carbone Smolan Associates to craft a new image. They in turn contacted William Green & Associates to act as partner in the project. It's not the first time the two have collaborated. "About seven years ago

God is in the mix: Architect William Green contrasted soft, yielding materials that yearn to be touched with the hardness of stone in Pacific Silk & Clothing's reception area (opposite). Funky fixtures and asymmetric niches add fun. The reception desk (below) is another study in contrasts. Wood, stone and laminate come together to create a functional piece of art that remains comfortable enough to work behind for eight hours a day.



we did some work together for the Louvre Musée," remembers Green. "I also designed Ken Carbone's apartment."

The importer occupies two floors of a building in the heart of Manhattan's fashion district. The top floor contains a reception area and offices for 40 employees. Downstairs, Pacific Silk has added space for its showroom.

Buyers come off the elevator and are greeted in a reception area where a conscious use of opposites attracts their attention. "Good design is always a discussion in contrasts," says Green. "Slick and textural, soft and hard should come together. I try to accentuate the extremes." The sensual, tactile nature of the product is expressed in floating, fabric-covered eggs suspended from the ceiling. For closer inspection of the goods, the banquette seating is rich with silk and mohair. A fabric sheer serves as a backdrop to the company logo.

To avoid suffocating in softness, Green employed a hard stone floor. More contrast can be found in the reception desk. Materials such as stone, lacquer and wood come together here creating a simple, functional sculpture with enough warmth to keep the receptionist comfortable.

The room is also filled with surprises. Asymmetric ceiling lights add fun while layered wooden walls create niches for displays. Floor seams run toward the stairway, generating visual movement—and coaxing buyers into the showroom.



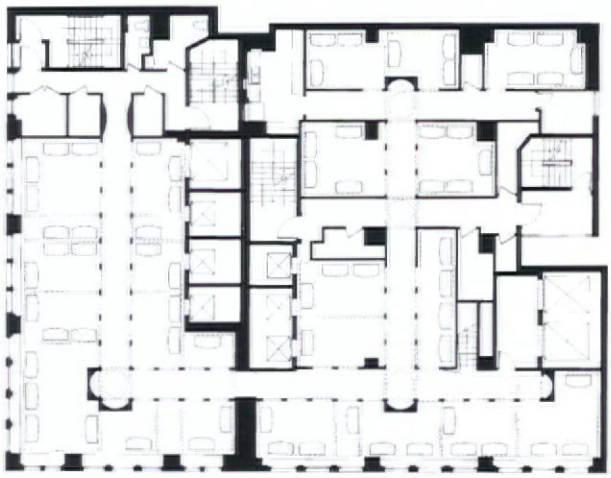
How to float fabric eggs among talkative clothing

While the architecture makes the statement upstairs, it politely moves to the back downstairs so the clothes can do the talking. "Ken Carbone and I always worked in concert," remembers Green. "In the showroom, the graphics and the goods were definitely emphasized."

But never underestimate the power of architecture. Green's system of soffits and fixtures affords Pacific Silk some much needed flexibility. A grid above the circulation path holds the mechanicals so the showroom dressers are free to place displays wherever they choose. The circulation is lit with fluorescent light while intersections are defined by backlit floating fabric eggs.

Curtains increase or decrease the size of the space as necessary while a system of shelves, uprights, grids and hangers can arrange itself as the collection demands. These fixtures are positioned on gently curving, black, vertical fins. With niches cut for poles, shelves or grids, these fins, which are constructed of Kydex™, a composite material used for airline cabins, look equally appealing highlighting one perfect outfit or a grouping. Neutral colors allow the goods to take front and center, while flexible theatrical lighting lets the clothing colors pop.





All in all, the showroom and reception area mirror Pacific Silk's business quite accurately. "Fashion is cutting edge or it's dead," explains Green. But, having said that, the question arises: When will the company have to redesign its space to keep it current?

Weinstock would love a business boom so enormous that he would be forced to redesign right away. For now, he is content to change displays four times a year. "That really keeps the room fresh," he explains. On the other hand, if you ask him about the joys of facility development, he admits he is simply relieved that the process is over. Rather than close during the five month construction phase, the showroom moved upstairs. Inconvenient as everyone says this project was, the work-in-progress may have filled buyers with anticipation.

Not to be considered a tease, the new Pacific Silk showroom delivers on the promise. Both the client and its customers remark on the functionality and flexibility. "It's very freeing," admits Weinstock.

And about as smooth as silk.



In Pacific Silk's downstairs showroom, the circulation path (opposite, top) is the room's only fixed element. Mechanicals are placed above it to free the rest of the space to accommodate collections. The architect worked closely with the graphic designer to perfect the image. Thus, while architecture reigns supreme upstairs, graphics takes the stage (opposite, bottom) in the showroom.

An ingenious group of fixtures (above) keeps Pacific Silk's showroom flexible. The fin-shaped uprights can hold poles, shelves or grids, allowing dressers to flaunt as little or as much of the product as they want. Selling the buyers is what the showroom is all about so meeting areas (below) must prove as comfortable, contemporary and classic as the clothes.



Project Summary: Pacific Silk

Location: New York, NY. **Total floor area:** 9,000 sq. ft. **No. of floors:** 2. **Cost/sq. ft.:** $60 per sq. ft. **Paint:** Benjamin Moore. **Laminates:** Formica, Wilsonart. **Dry wall:** U.S. Gypsum. **Flooring:** Armstrong. **Carpet/carpet tile:** Comteck, Karastan, Shaw. **Ceiling:** Armstrong. **Lighting fixtures:** Flos, Jerrystyle, Lightolier, Leucos, Edison Price, Light-Alarms. **Door hardware:** Schlage. **Seating:** Steelcase, ICF, Geiger, Metro. **Upholstery:** DesignTex, Carnegie, Pollock, Jack Lenor Larsen. **Tables:** Metro. **Display fixtures:** Art Guild. **Architectural woodworking:** Fernando Flos, Mead & Josipovich. **Cabinetmaking:** StudioSource. **Signage:** Carbone Smolan Associates. **Plumbing fixtures:** American Standard. **Client:** Pacific Silk & Clothing Company. **Architect:** William Green & Associates, William Green, Cecelia Lee, Russell Ruble, Camilla Huey; Carbone Smolan Associates, Ken Carbone, Kamol Prateepmanong, Frank Young, Yvette Lenhart. **Mechanical engineer:** Jack Green & Associates. **General contractor:** Verderame Construction. **Security consultant:** Kerman Security. **Photographer:** John Nasta.



The Fax in the Linen Closet

From the Inland Sea to the banks of Lake Erie, Kobe Steel goes the distance for employees at Kobe House—a cozy, yet corporate journey's end in Bratenahl, Ohio, created by Oliver Design Group

By Holly L. Richmond

If—a very big if indeed—only Kobe Steel could have provided the comfort and stability of Kobe House, its corporate guest home in Bratenahl, Ohio, for employees in Kobe, Japan, on January 17, 1995. On that morning, though the characters bearing Kobe's name translate as "God's Door," heaven was not shining favorably on this major trading port with a reputation for welcoming foreigners. An earthquake shook the city of 1.4 million squeezed between the Rokko mountain range and the Inland Sea, taking 5,472 lives and causing an estimated $100 billion in physical damage.

Thousands of miles east, awaking to the lull of Lake Erie's waves, Kobe executives were dismayed to learn they had lost four offices and one production facility. Nonetheless, Kobe's financial planners and business directors, including Masanobu Iwata, a senior vice president, are confident the company will remain a leader in its industry. Kobe Steel Ltd. is a diversified corporation owning companies in nine countries (20 in the United States alone), with consolidated assets of $21.3 billion, producing ferrous and nonferrous metals, industrial machinery, and providing engineering services. "We're bouncing back," Iwata insists. "We have made some changes since the earthquake to serve our customers as efficiently as possible because making them happy is still number one on our list."

Kobe Steel's businesses are not alone in their resurgence. Kobe House itself was an undertaking fraught with adverse conditions that blossomed into a polished guest retreat and corporate meeting facility. Oliver Design Group eagerly took on the task of renovating a vintage 1908, 18,000-sq. ft. lakefront Georgian residence to support executives and guests visiting the seven northeast Kobe companies, all within a 50-mile radius of Cleveland. The renovation was also to serve as a demonstration to the local community of Kobe's commitment to provide a site for local non-profit organization events and fundraising activities.

Due to Kobe House's various objectives, the design team approached the design concept vertically, dividing the house into two wings. The east wing comprises separate occupancies for guests, including six bedroom suites with private baths and fireplaces, such public areas as a dining room, breakfast room and libraries, a living room which doubles as a formal meeting area, and a suite for Kobe's general manager, typically reserved for his family during long retreats. The west wing is a caretaker suite for the on-site general manager, David Norton, and his family.

"The project was a divergence from our typical work because it was basically a residential job," explains Linda Bayer, principal at Oliver Design Group and business development coordinator on the project. "But the house also needed extensive infrastructure work and state-of-the-art electrical and mechanical services, so it made sense for Kobe to choose a technically competent firm." In addition to structural renovations, Oliver Design Group assisted its client in prioritizing the budget to facilitate sound value judgments while purchasing artwork, antique furniture and quality reproductions, draperies, Waterford crystal, and Noritake china.

Originally built as a single-family home, Kobe House had been named Edgewater because it sits at the very edge of Lake Erie. Having passed through four owners before being abandoned in 1977, it posed such design challenges as upgrading the 100-amp electrical service to 800 amps, replacing heating and cooling systems (including the removal of two asbestos-wrapped boilers and a water intake pipe that ran 200 ft. into Lake Erie) and installing HVAC registers into

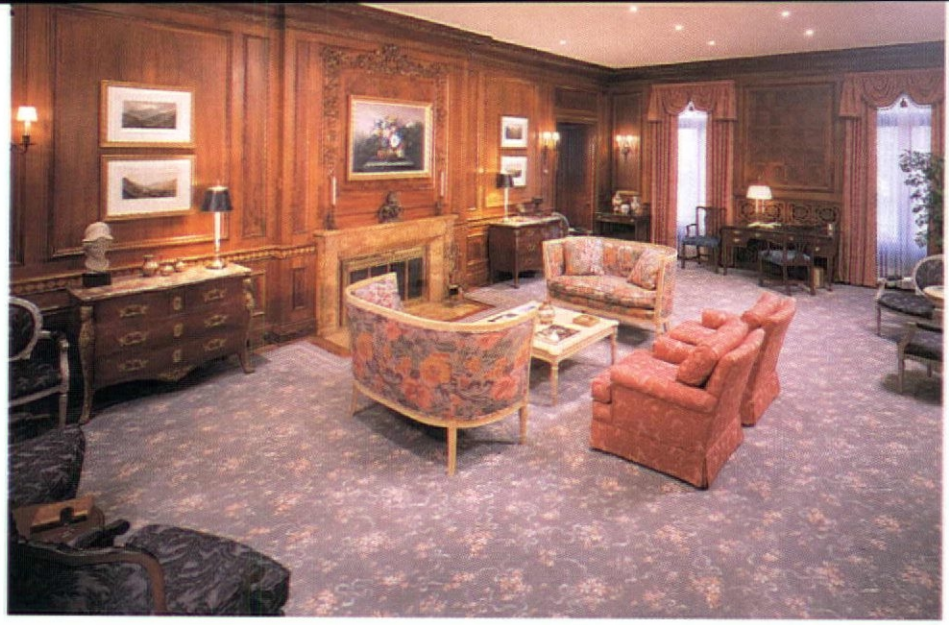


Restored marble floors welcome guests in the entry foyer of Kobe House (opposite), while brass floor registers provide cooling without disrupting detailed wall surfaces. A walnut library table, part of a scheme that blends antiques and reproductions, complements French gold and marble console tables and acknowledges the room's formality. The hand-painted beamed ceiling in the dining room (above) is a real eye-catcher, properly illuminated by period brass sconces and an original chandelier. Louis XV chairs here and elsewhere can seat up to 40 for formal meetings.

existing marble and wood floors to fit the original design. "For the most part the house was not functional," remarks William Eberhard, principal architect for Oliver Design Group. "Everything needed to be redone. However, we did not want to affect its integrity, so we reconfigured each room in a way that the mechanical systems would not disturb elements like the beautiful hand-carved wood paneling, antique tiled bathrooms and plaster moldings."

To minimize the architectural and economic impact of vertical penetrations, most ductwork for heating and cooling systems is routed through the basement as well as second and third floor exterior soffits, and a water-cooled air conditioning condenser is located on the rooftop behind the stone parapet. Much of the house's original lighting was designed with gas sconces, some of which Eberhard and his team were able to restore and convert to electricity. Telephone and cable television circuitry run throughout the baseboards, and fax machines are discreetly tucked into linen closets on all floors for business use.

Eberhard notes that due to the project's limited time frame, 90 days from start to finish, Oliver Design Group's industry contacts were crucial in formulating a mix of quality reproductions and true antique pieces. "It's difficult to find antique VCRs, CD players, and fax machines," Eberhard chuckles. "The technology had to be from Japanese manufacturers and it's the only Eastern influence in Kobe House. It's the best, and thus in line with the house's overall quality and character."



Condensers on the rooftop, fax machines in linen closets?



Speaking of character, each of the guest suites has a personality of its own, with period furniture, fabrics and art to complement a unique fireplace. Each bathroom's tile pattern and color, circular marble shower stalls and original solid glass towel racks serve as unifying interior details. Yet guests do not spend a lot of time in their private quarters during their one-day to six-week stays, Norton reports. "The most popular rooms are the same places where you would gather in your own home," he says. "Most guests congregate in the living room, and I can always find someone in the Biedermeier Library on the second floor, which is a really comfortable space."

Since Norton shares Kobe House with visitors, the kitchen, preparation and serving areas are configured to accommodate his family as well as provide an efficient flow of food to the dining room for business and community luncheons and dinners. The dining room features a beamed ceiling with figurative details painted in a "Michelangelo style" that is much appreciated by such local organizations as the Cleveland Ballet and Ohio Chamber Orchestra. The living room is an amiable space that is easily transformed into a formal meeting room complete with audio/visual systems for the annual Kobe president's meeting and other corporate gatherings for up to 40 people.

Aside from hosting its own functions, Kobe Steel is determined to be a good neighbor through such outreach programs as a substantial commitment to Cleveland area arts groups. Norton indicates that community members enjoy visiting Kobe House. With help from a resourceful design team in the



The walls of the living room (opposite, top) at Kobe House glow from an extensive restoration that has preserved their finish, while antiques and reproductions retain a monumental scale to fill the large chamber. In the breakfast room (opposite, bottom), Pompeii-like mural scenes and a detailed terrazzo floor beckon guests for muffins and coffee. Metal furniture and green wood blinds sustain the milieu along with a restored Viennese chandelier.

If guests are not in a private suite (below, left), Kobe House's general manager David Norton says he is most likely to find them relaxing or working in the Biedermeier Library (below, right) on the second floor. After all, Kobe executives come here for business, and the library is in close proximity to the linen closet that hides a copier and fax machine. Every effort has been made to minimize the architectural impact of modern adaptations like these.

service of a company unwilling to let a valuable estate slip away unnoticed, Edgewater—the name still etched on the front pillar at the entrance to the drive—has come back to life. "We're really proud of Kobe House," explains Iwata. "Cleveland is a core city for us, and the house has to serve many purposes. It feels homey more than corporate, but takes on the flavor of the event it's catering."

Perhaps the house's good fortune will even shine on Kobe Steel Ltd., and the city of Kobe itself. Japanese officials report that Japan will have to depend on jury-rigged transport links for months, and up to two years may be needed to fully repair Kobe Port and the area's expressways. On the other hand, if Kobe Steel's dedication to the Cleveland community and to restoring Kobe House is any indication of its commitment to rebuilding business in Japan, the people of "God's Door" will reenter the world they so abruptly left behind soon enough.

Project Summary: Kobe Steel USA Guest House

Location: Bratenahl, OH. **Total floor area:** 18,500 sq. ft. **No. of floors:** 4. **Average floor size:** 5,000 sq. ft. **Total staff size:** 2. **No. of beds:** 6 guest suites. **Wallcovering:** Sterling Prints, Ronald Redding Designs, Genon, Schumacher. **Paint:** Pratt & Lambert, Benjamin Moore. **Laminate:** Nevamar. **Vinyl flooring:** Armstrong. **Ceramic tile flooring:** American Olean. **Carpet/carpet tile:** Brinton, Bentley, O'Bannon Oriental Carpets. **Lighting:** Thomas, Lightolier, Metropolitan, World Imports. **Window treatment:** Albert Herman Custom Drapery. **Guest room casegoods, beds, tables:** Link Taylor, Thomasville, Baker. **Guest room seating:** HBF, Southwood Reproductions. **Lounge seating:** HBF, IPF International. **Other seating:** Baker, IPF International. **Guest room lighting:** Stiffel Lamp. **Upholstery:** Boris Kroll, Brunschwig & Fils, Manuel Canovas, Kravet, Jack Lenor Larsen. **Conference tables:** Baker. **Other tables:** IPF International, Baker. **Occasional furniture for public spaces:** Councill Seating, IPF International. **Architectural woodworking and cabinetmaking:** Rowe & Giles Millwork. **Art:** Concept Art Gallery. **Antiques:** Century Antiques. **Planters, accessories:** Plantscaping. **HVAC:** Carrier, Trane. **Security:** Radionics. **Plumbing fixtures:** Kohler. **Client:** Kobe Steel USA. **Architect:** Oliver Design Group. **Mechanical engineer:** Kenneth R. Kuentz & Assoc. **Electrical engineer:** Linton Assoc. **General contractor:** Sam W. Emerson Construction. **Lighting designer:** Oliver Design Group. **Furniture dealer:** Cleveland Interiors, Wirtshafters. **Photographer:** Peter Renerts Studio.





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Star Quality

Whether it's the jewelry, the staff or the store design, customers can't get enough of Eldorado Watch Company, Los Angeles, designed by Fong & Miyagawa Design Associates

By Roger Yee

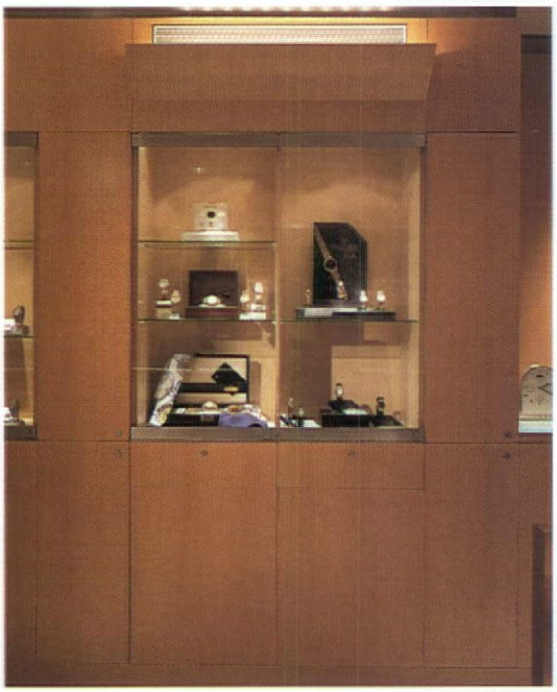
Compact, jewel-like Eldorado Watch is a 550-sq. ft. authorized dealer in Rolex, Cartier and other prestigious names at Beverly Center in West Hollywood that truly resembles its wares. The gallery-like space (opposite) welcomes customers through its all-glass front to gaze upon its elegant vitrines (below), which each manufacturer is free to dress on its own. Customers enjoy the store—including movie stars grateful for their anonymity here.

Shop Beverly Center—and see the stars? It's hard to imagine a more unlikely place to spot celebrities in Los Angeles than the dark, boulder-like structure that rises seven stories above the intersection of La Cienaga and Beverly Boulevards in West Hollywood. The shopping mall does have lots of the right stuff: 180 fine specialty stores, two department stores, Bullock's and The Broadway, a Cineplex, various restaurants and the Los Angeles branch of the Hard Rock Café, complete with tilted Cadillac. But the neighborhood is the antithesis of toney, home-of-the-rich-and-famous Beverly Hills—an artsy community of boutiques, art galleries, restaurants, theaters and interior design showrooms, including the West Coast's top furnishings mart, the Pacific Design Center. Perhaps Beverly Center's lack of sex appeal to Rodeo Drive habitués is why the stars like to patronize its stores, including Eldorado Watch Company, newly remodeled by Fong & Miyagawa Design Associates.

Eldorado Watch, an authorized dealer in Rolex, Cartier and other high-end jewelry, has seen almost as many seasons change as the Beverly Center itself, having made its debut in December 1983, shortly after the mall's opening in March 1982. "Bullock's and The Broadway were already here along with 30 or 40 shops when we arrived," recalls Amy Tom, manager of Eldorado Watch, a U.S. offshoot of a retail business based in Hong Kong. "The target market at that time was the older, more affluent shopper."

If Beverly Center is a different place in the 1990s, so is Eldorado Watch. A younger, more diverse yet still prosperous clientele comes to shop at what are increasingly local branches of national chains, which are steadily pushing out the small proprietors. None of these developments have hurt business at Eldorado Watch. Yet the store and its designers knew the new design would have to break with the old.

When Alice Fong, a principal of Fong & Miyagawa, arrived to help Eldorado Watch fulfill the 10-year remodeling mandated in its lease, the store strongly reflected its Hong Kong roots. A continuous, angled counter of glass and dark wood set up a distinct wall between customers and staff, and the floor was cluttered with freestanding cabinets. Like jewelry shops in Asia,



Eldorado Watch was designed to display as much of its wares as possible.

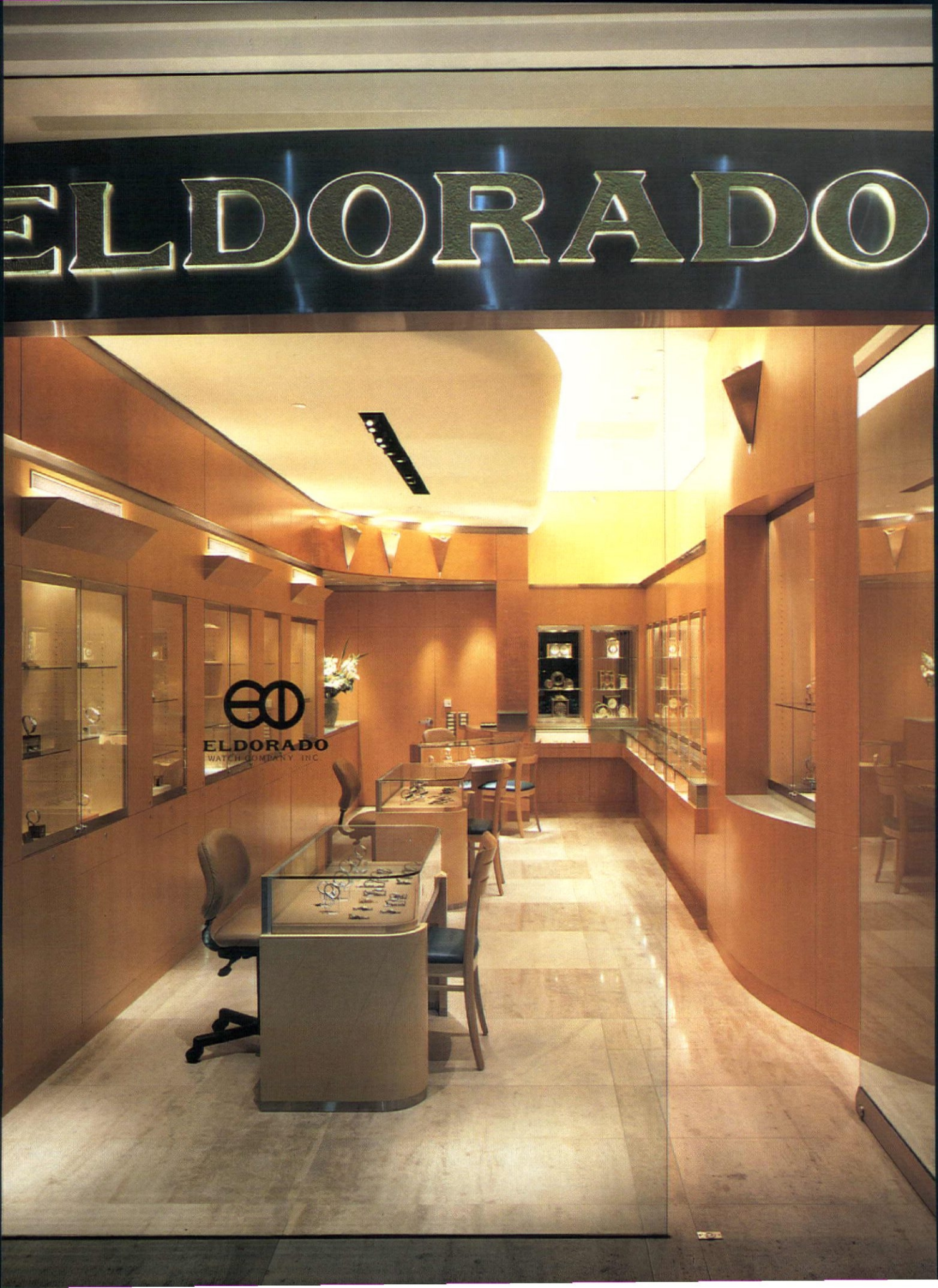
In creating a new selling space, Tom and Fong identified accessibility, comfort and elegance as their most important goals. Since customers visit the store for as little as five minutes and as long as two hours and more, Eldorado Watch wanted the 550-sq. ft. interior to be as accommodating as possible. "I sought to create the ambiance of an art gallery," Fong says, "where customers could stroll around the perimeter to see merchandise in built-in display cases or sit down at individual display counters for personal service."

Everything has been consequently shaped, finished and lighted to bathe the store in a lustrous aura. In the resulting, "larger-than-life jewelry box," the jewelry, mounted in anigre and leather vitrines, sparkles brilliantly, while the customers, illuminated by recessed downlights, wall sconces, an illuminated cove and reflected light from maple veneers, silver and copper-sheathed surfaces and a limestone floor, radiate a healthy glow. There is no clutter anywhere, because accessories needed to support the sales staff are discreetly hidden in the handsome cabinetry.

Even if Hollywood's gossip columnists never notice the new Eldorado Watch, regular customers—celebs and all—have wasted no time. "The new design is very successful," Tom reports. "Our customers say they feel relaxed and comfortable here." The fact that Eldorado Watch continues to be the highest grossing store per square foot at Beverly Center only adds luster to a jewelry box that could be mistaken for a jewel itself.

Project Summary: Eldorado Watch Company

Location: Los Angeles, CA. **Total floor area:** 550 sq. ft. **No. of floors:** 1. **Paint:** Frazee. **Limestone floor:** Walker & Zanger. **Ceiling:** Armstrong. **Lighting:** Farrallon, Grappa. **Task seating:** Harter. **Guest seating:** Loewenstein. **Leather upholstery:** Spinneybeck. **Display fixtures, architectural woodworking and cabinetmaking:** Columbia Showcase Cabinet Co. **Fire safety:** Cosco Fire Protection. **Client:** Eldorado Watch Co. **Interior designer:** Fong & Miyagawa Design Assoc. **Mechanical and electrical engineer:** Yoshoe Engineers. **General contractor:** Frank Farzaneh Construction. **Lighting designer:** Richard Harms. **Photographer:** Toshi Yoshimi.


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Life at the Top—'90s Style

If the corporate headquarters that once dominated the 20th century is becoming obsolete, what will architects and interior designers create to replace it?

By Jennifer Thiele Busch

America's leading corporations are heading for the moving vans as the 20th century draws to a close. Their ongoing migration from the Northeast and Mid-Atlantic states to the South and West is nothing new. But the gradual relocation of top executives from monumental headquarters buildings and executive suites to scaled-down corporate offices, operating units or field offices and shared space, work stations or even their own homes is heralding a new era in corporate culture. Though experts concede that the forces now reshaping the general workplace are often only hesitatingly accepted—or rejected altogether—at the executive level, the corporate elite is discovering that the redesign of office space to support new work processes no longer stops at the top floor.

What are the business trends affecting corporate headquarters and their populations today? Not surprisingly, they can be summed up in the same 1990s buzzwords that are influencing the design of general office space, namely reengineering, decentralization, delayering, technologization and alternative officing. As corporations re-examine methods of doing business and make fundamental changes in work procedures to increase productivity, maximize efficiency and foster teamwork, empowerment and communication among their ranks, these same solutions are reflected in headquarters design.

Gene DePrez, a partner in Morristown, N.J.-based management consulting firm Location Advisory Services, explains, "Traditionally the purpose of the corporate headquarters has been control. From there, top officers would manage company operations, maintaining a large staff and numerous back office functions. Now we are seeing a big change. As corporations push decision-making downward into operating units, many headquarters activities are following so they can be closer to the market and to the customers."





In fact, corporate headquarters may be ebbing in importance. Michael Brill, president of the Buffalo Organization for Social and Technological Innovation (BOSTI) in Buffalo, N.Y., maintains that the focus on the corporate headquarters has diminished in favor of research and development and engineering facilities, sales and marketing offices and team spaces and virtual workplaces. These are the places where the day-to-day activities that drive a company are taking place.

When the need for contact between top executives and key customers is factored in, a very different picture of the corporate headquarters emerges in place of the tradi-

Visa World Headquarters in Foster City, Calif., designed by Interior Architects Inc. of San Francisco, is a study in today's trends in corporate headquarters design. Open plan work stations, private offices and support areas are universally characterized by functional and restrained design (above, left). Yet spaciousness and refinement in forms and materials help the space retain its sense of presence and importance (above, right). Photographs by Beatriz Coll.

tional icon of power and control. "The corporate headquarters has become a relatively insignificant place," argues David Birch, MIT professor and principal of Cognetics, a Cambridge, Mass., consulting firm. "The concept of a mecca has dissolved into a place where relatively few people hang out—and even they are not there very often."

The shift towards smaller, more entrepreneurial business units as opposed to large, corporate bureaucracies organized around a central decision-making function has fascinating implications for headquarters facilities, according to Sam Wilson, vice president and managing principal of Hellmuth, Obata & Kassabaum's (HOK) Atlanta office. "As this shift to independent business units occurs," he says, "headquarters facilities mean less, and location is not as important." Indeed, the 1994 *Fortune 500* listing of headquarters locations for the top 500 U.S. industrial companies came with this observation: "This list tells you where they are headquartered.... What it won't tell you is that the venerable HQ carries a pittance of the economic oomph it once did."

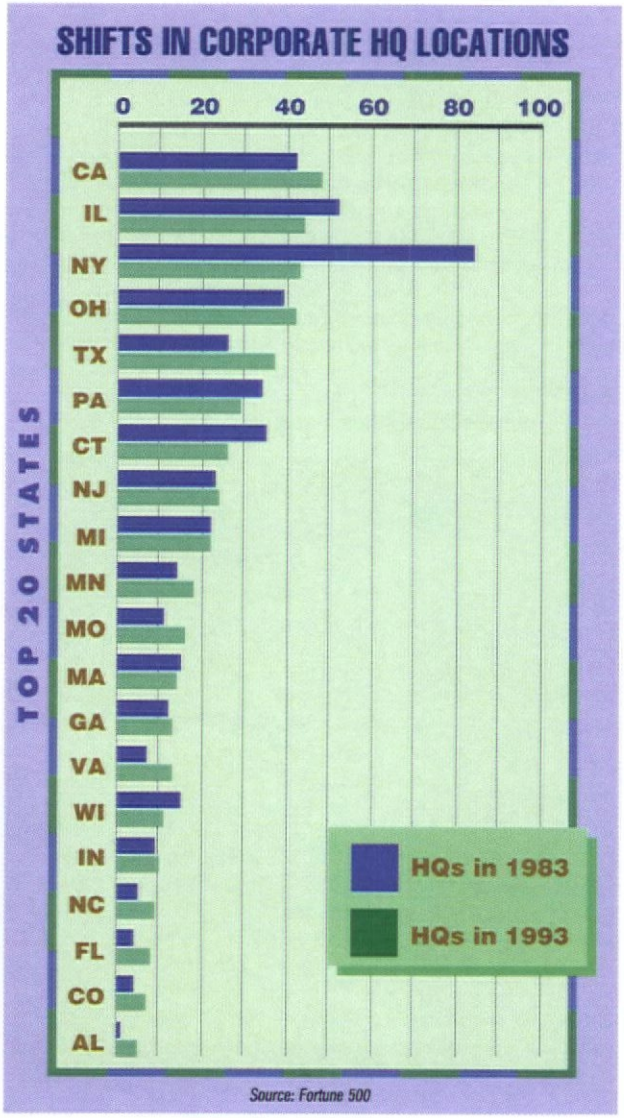
The headquarters mission: Is anybody still working here?

To the relief of architects and interior designers, it would be an exaggeration to declare the headquarters expendable in today's corporate structure. However, the entity is changing in both function and form. As organizations vest managers at business unit levels with more authority over and responsibility for financial performance, the kind of micro-management control that has traditionally been exercised by the corporate headquarters is being loosened.

On the other hand, the corporate headquarters is retaining and strengthening its quintessential function, namely macro-management. "The corporate headquarters is increasingly responsible for a company's overall strategic direction, including financial planning and control issues that affect the entire organization," says Dennis Donovan, principal of The Wadley-Donovan Group, a management consulting firm in Morristown, N.J. "And it is retaining only the necessary staff to do so." Thus, such departments or functions as legal, finance and accounting, which defy decentralization by their very nature, can count on taking their places in the new order.

"Electronic issues have had an impact on what remains at a headquarters and what goes out into the field," adds Charles Elliott, senior vice president at Moran Stahl & Boyer, a New York-based management consulting firm. "For instance, how many data centers does an organization need? A corporate headquarters can take on the role of a shared service center for its business units. It has evolved from a command and control center to an enabling function."

Withdrawing from micro-managing has even caused headquarters to embrace a longer-term, more philosophical mission, one that many management consultants have advocated for years. "The headquarters is tending to downsize, as its role becomes more defined as one of corporate leadership and vision, rather than running the day-to-day business," elaborates James Schriner, a partner in PHH Fantus Consulting of Florham Park, N.J. Consequently, headquarters today tend to have smaller staffs with higher level responsibilities, greater stability and less need for space, but often with more complicated configurations.



Space planning: Goodbye to the executive suite?

Corporate headquarters still require the same complement of spaces and amenities used in other office environments, such as conference and meeting rooms, advanced communications technology, training facilities and an appropriate balance of open plan and private office space. Most still adhere to departmental organization, but are experimenting with alternative officing concepts such as team activity space, shared office space and hoteling, which address work patterns and working relationships rather than just individual functions and tasks, even at the highest levels. The new reality prompts Richard Cooper, manager of property administration for Yellow Freight Systems in Overland Park, Kan., and national president of the International Facility Management Association (IFMA), to observe, "As traditional lines between departments blur, the space planner's job becomes more difficult."

The majority of upper level managers may not be sitting in open plan work stations—and probably never will—but they are no longer occupying executive shrines either. "We have not seen very many corporate executive suites give up the private office notion," notes Cynthia Sherrill, a vice president in Gensler and Associates/Architects' Los Angeles office. "But the way those suites are used is changing. As executives become equipped to work wherever they are, they do not necessarily need dedicated offices at headquarters."

Executive office space is thus becoming more temporal in nature, even reverting to small meeting or conference space when the main occupant is absent. "Space at all levels now has be to adaptable," says Robert Cook, a senior vice president and principal at Interior Architects in San Francisco. In an extremely progressive workplace, he argues, even executives need little more than a "work wall" incorporating work surface, computer, files and storage and a round conference table to function effectively—all of which can be contained in a 10-ft. by 12-ft. office. In reality, corporate America has a long way to go before adopting such standards. "The average headquarters has somewhere between 300-400 sq. ft. per person," notes Schriner, "and they still tend to have higher, more expensive finishes."

Location: Has location, location, location become irrelevant?

Clearly the corporate headquarters as a place is being de-emphasized in favor of the corporate headquarters as a group of high-level people with ultimate responsibility for a company who can function from an office, an airplane, a hotel room or a home. Technology has not driven this trend, but it has allowed it to happen unfettered by the need to be tied to any one physical location. "I know one company where the distribution center is in one state, the president spends her time working out of her

home in another or traveling and the operating units are all over the country," says Birch. "You tell me where the corporate headquarters is. I say it's wherever the president happens to be on any given day." Exactly where a corporation is located may not be so important anymore, especially given the mobility of technology and the globalization of the marketplace.

Assuming corporate executives will still need physical mobility in the 21st century, they should continue to cite good transportation as a major criterion for a headquarters location. "Excellent access to air travel is essential," emphasizes Donovan, recommending either first- or second-tier cities with populations in excess of 750,000 that boast international-level airports. The primary motivation for moving a corporate headquarters, he maintains, is the desire to reduce costs of doing business and living. Such trends have seen such major metropolitan areas as New York, Los Angeles, Chicago and Boston lose ground to such contenders as Atlanta, Dallas, Denver, Tampa, Orlando, Nashville and Raleigh-Durham.

Just as corporations choose to leave high-cost areas, "There is also a trend to get out of little bitty areas, where a corporation is the sole player," says Elliott. "Executives want to be able to interact with other executives." Corporate relocations are also commonly spawned by shifts in the customer base, a desire to be closer to emerging markets and changes in the business climate. Less and less compelling, however, is the personal preference of the CEO. "Executives don't have that kind of power anymore," points out Cook.

Major relocation decisions ideally take into account such factors as quality and diversity of the work force, networking and advancement opportunities, proximity to major markets, quality of transportation infrastructure and the so-called "quality of life" issues, namely the educational, cultural, social and health care opportunities within a community. Neither urban nor suburban locations are perfect, of course. "Either way, there are tradeoffs," observes DePrez.

Own or lease: Who's afraid of commitment?

Another dilemma faced by corporations is whether to lease or own the headquarters. Experts report that today's corporations definitely favor leasing, due to the higher level of flexibility it affords. "Businesses don't want to tie up their assets in capital anymore," observes DePrez. Elliott notes that cautious corporations that lease are also including exit strategies in their long-range facilities planning. "Too may companies have found themselves locked into leases that they really want to get out of," he says.

Even what constitutes long-range planning has changed, however. "We are now working on a much shorter planning horizon," says DePrez. "A typical lease today will be for five years, instead of the traditional 10 or 15. True, a 10- to 15-year lease usually offers greater economic advantages, and companies do pay a premium for shorter leases. But many have found that it's more expensive in the end to be overly committed to a building."

Corporations that do choose ownership are acting much more pragmatically as well. "Buildings are now designed to have an 'after-life,'" says Cook. "Companies want to be sure that if they have to give up a building, it will be appropriate for a resale or leasing market." One need not look very far to understand the wisdom of this trend. "Organizations don't want to be caught in the same situation as Union Carbide or General Foods, which designed triple A space and then couldn't get rid of it," says Schriner. "Organizations have moved away from highly customized space, but it's not plain vanilla either."

"The corporate headquarters has become a relatively insignificant place. The concept of a mecca has dissolved into a place where relatively few people hang out—and even they are not there very often."

David Birch, principal, Cognetics

Whether owning or leasing, corporations still want their headquarters in Class A buildings, and Elliot finds that most prefer to distinguish themselves in single-tenant situations rather than multi-tenant buildings. Donovan agrees, adding, "Most companies want the image, name recognition and high visibility that comes with single-tenant occupancy." However, DePrez is less inclined to attach great significance to either option. "As long as there is adequate signage to call attention to a company in a multi-tenant situation, the question is not as important," he says. "Then there are some companies that wish to remain fairly invisible no matter what."

Corporate image: What passes for good taste now?

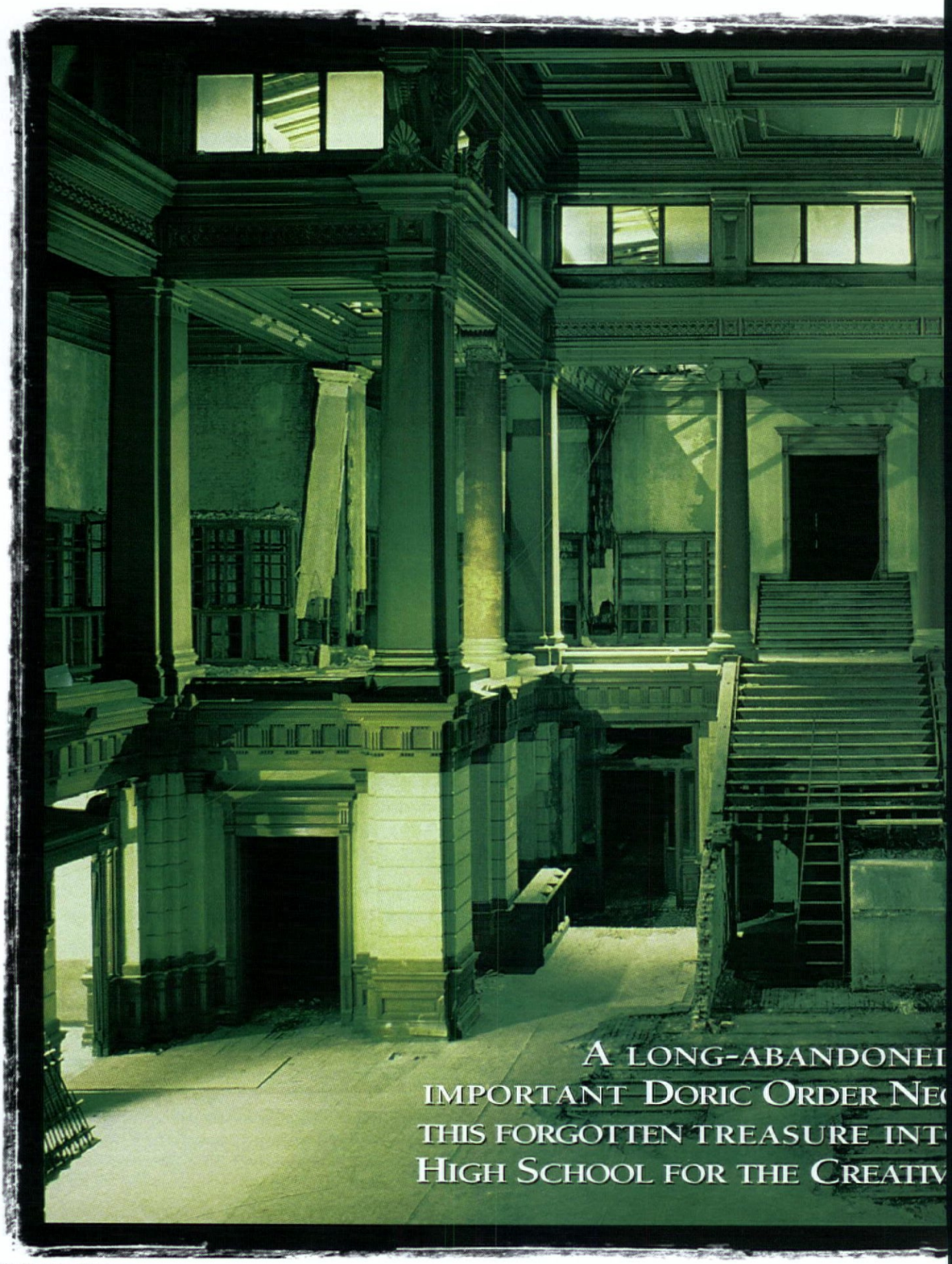
Wherever it may be, the headquarters building still plays an important role in projecting the corporation's image to its own ranks, to customers, to the community and to the public at large. "Traditionally, they have been marketing statements about the success and stature of an organization," explains Sherrill. "Today they are more about conveying an organization's values, and those values have shifted towards progressive thinking, innovation and cost-effectiveness rather than stature."

Consequently, corporate Taj Mahals have all but disappeared, supplanted by headquarters buildings or offices that openly display their utility. "Performance and functionality are the focus, not excess," says Donovan. From a facilities management perspective, Cooper asserts that cost has played a major role in the evolution of the corporate headquarters. "More emphasis is being placed on the corporate offices as major overhead," he says. "We are now much more sensitive to the costs associated with maintaining a corporate headquarters."

As corporations flatten their organizations and emphasize teamwork, design distinctions between levels within the headquarters may be starting to disappear. "We have traditionally attached stature to physical settings and made them entitlements of rank," explains Sherrill. "You could know nothing about an individual's title or compensation package, but walk into his office and learn a fair amount about his status. In the future, that absolutely will not be true." Part of this leveling process comes from the desire to create a more egalitarian state, and part from the flexibility afforded by more universal office design.

In organizations where it applies, design distinctions between the corporate headquarters and business units are also diminishing. "The gap is closing between the headquarters offices and other operating levels," explains DePrez. "Management doesn't want to create a we/they environment. Today's philosophy is less about separation and more about mutual achievement." Adds Donovan, "Many operating units are getting better quality design while corporate headquarters are getting space more reflective of a day-to-day business environment."

Diminishing—but not disappearing altogether. "We're seeing continued embellishment at the highest executive levels, though middle managers are definitely moving away from all that," says HOK's Wilson. "Executives still want their offices to be differentiated based on function." Sherrill concurs that as American corporate culture now exists, everyone still expects organizational leaders to be differentiated from everybody else. "It is disconcerting for them not to be," she says. "Leadership still wants to be enhanced by a recognizable environment." The difference is, the occupants of today's corporate headquarters know that many eyes are scrutinizing them as never before—employees, customers, vendors, shareholders and the public—not to mention the competition.



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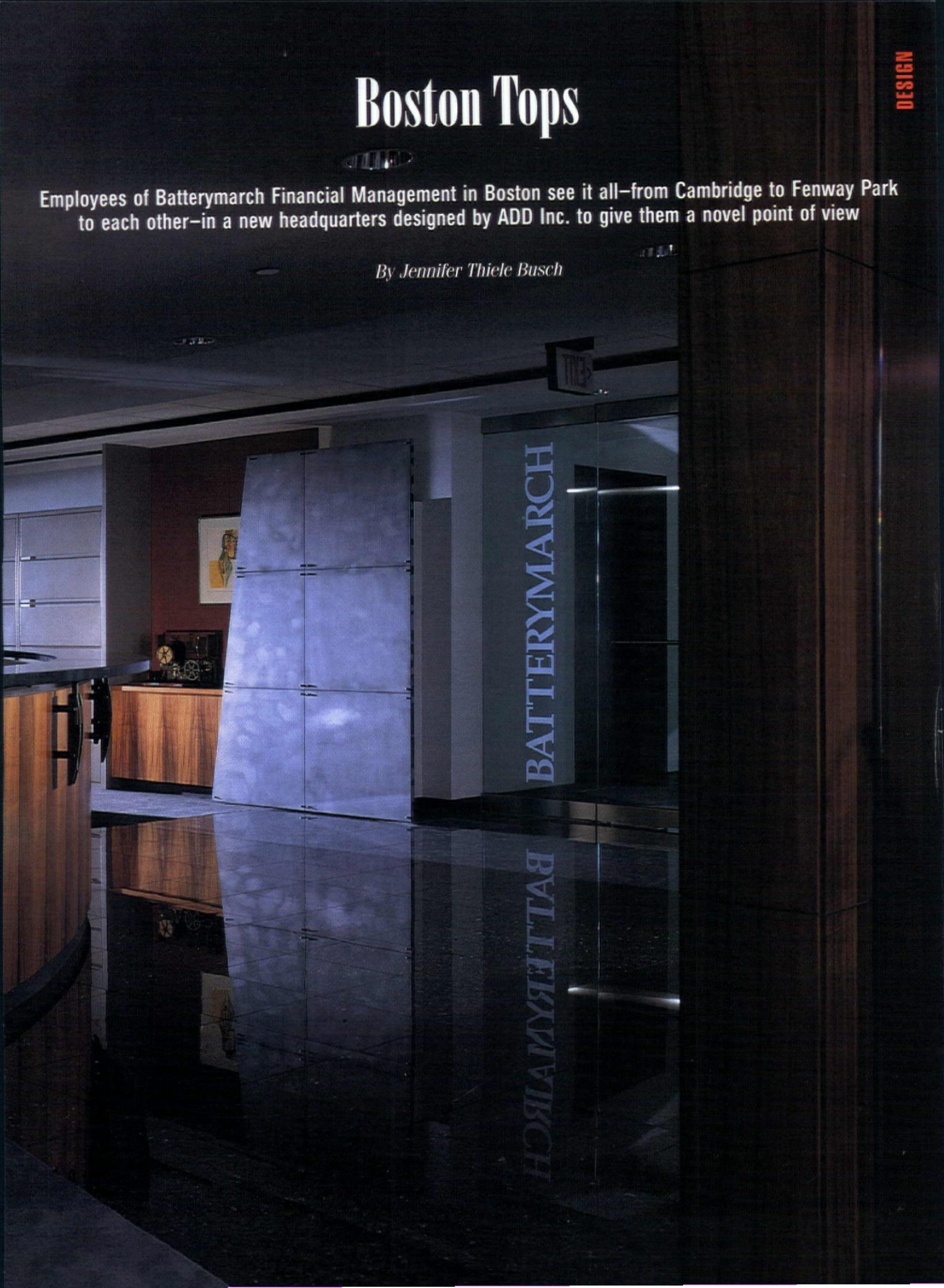


The reception area at Batterymarch Financial Management marks a dramatic departure from the traditions associated with the financial industry, reflecting instead the firm's pioneering spirit, progressive attitude and global perspective through unconventional materials. The area lacks seating, since Batterymarch believes visitors should never be kept waiting.

Boston Tops

Employees of Batterymarch Financial Management in Boston see it all–from Cambridge to Fenway Park to each other–in a new headquarters designed by ADD Inc. to give them a novel point of view

By Jennifer Thiele Busch





The fast-paced world of finance comes with big risks—and big rewards. For the talented and industrious Boston headquarters staff of Batterymarch Financial Management, a preeminent name in international and emerging markets investment, one of the rewards is the 49th floor of the John Hancock Tower. With this dramatic perch in Back Bay, Batterymarch has set itself apart from Boston's established downtown financial district. And the distinctions in which the company prides itself are obvious in a surprisingly contemporary interior by ADD Inc.

The unconventional environment that houses Batterymarch is not to be confused with the firm's investment philosophies, which have been solid, conservative and savvy enough to amass a total of $5.3 billion invested in 50 countries since the company was founded by Dean LeBaron in 1969. The break with tradition more accurately reflects the pioneering spirit that has always embraced Batterymarch, which first introduced index-matching to increase diversification and lower the costs of equity performance management, established one of the first electronic trading systems, developed a computer-linked system for trading in EAFE markets, became one of the first U.S. firms to offer active management of EAFE portfolios, established early equity funds for investment in Brazil, Latin America and China, and conducted global workshops for clients to visit emerging markets.

"We're conservative in our investments, but we invest around the world, which gives us a global perspective," explains chief financial officer Francis X. Tracy. "We're not afraid to be on the cutting edge of developments." Design was apparently approached with the same forward-thinking attitude, at least as far as chairman LeBaron and Batterymarch chief executive officer Tania Zouikin were concerned. "They made all the aesthetic decisions," notes Tracy. "To be honest, I probably wouldn't have chosen some of the non-traditional materials, but it came out just right."

Much of that credit goes to ADD Inc., which found in Batterymarch a demanding if somewhat detached client. "We described ourselves as needy," jokes Lynne Johnson Gage, Batterymarch's director of operations and client service. "We had no time to learn a lot about the design process, and since we were only going to do this once, we didn't feel any need to. We interviewed a number of firms, and thought ADD best understood these requirements."

ADD was also chosen for its reputation for bringing projects in on time and on budget, and for demonstrating its ability to accommodate conflicting design ideas, since LeBaron and Zouikin had expressed different tastes from the beginning. "They were involved in development, but not in dictating to us," says ADD project designer Steven Basque. "They left it in our hands to show them things."

Batterymarch Financial Management's previous space in the Federal Reserve Bank of Boston had won an "Office of the Year" award from *Administrative Management* magazine in 1978 for its then-revolutionary design for a completely open plan office. One serious drawback, however, was a small footprint that required the firm to occupy two consecutive floors. "There was a stigma attached to being on the lower floor," Tracy explains. "That group never seemed to be a part of the whole." So when its lease came up, Batterymarch sought a building that could house its entire operation on one floor. The John Hancock Tower offered floors large enough to fit the necessary 22,000 sq. ft. of office space, plus great amenities and views to boot.

The firm was adamant about keeping its open plan configuration in the new office. "Communication among investment teams is very important," notes Tracy. "We spent 15 years with no walls to facilitate communication, and it really did work." The existing office helped ADD appreciate just how serious its new client was about open space.

"The designers had an opportunity to see that we really and truly had no doors and no corner offices," says Gage. Basque estimates that 40 of the 55 employees at Batterymarch are now within easy sight of each other. "There are clear views throughout the space, and the views outside are spectacular on any side of the building," he indicates.

Clear paths of communication and interaction were also established. In 1992, Battery-



The emphasis on openness in the work place at Batterymarch reveals more than just a desire to preserve spectacular views from the 49th floor of the John Hancock Tower (opposite, top). Everyone from the chairman down to the mail clerk is out in the open to foster communication (below), and is privy to the same benefits and accommodations to promote democratic spirit.

march had reorganized operations into three teams responsible for U.S., international and emerging markets assets, and wanted related team members clustered together—an arrangement that hadn't been possible in the previous location. Since the size of teams tends to be dynamic, work space flexibility was paramount. "People needed to move from one work station to another without hardship," explains Basque. "And there was to be no minimization of status from desk to desk."

Equal accommodations for all—including lack of privacy

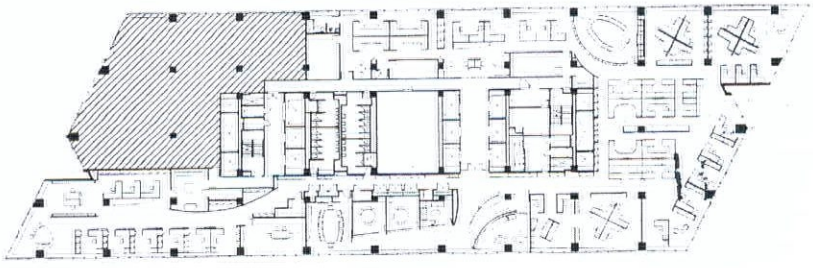
ADD Inc. doubled the number of conference areas in Batterymarch's new offices and dressed them in dramatic fashion. The main conference room (opposite, bottom) features the same frosted glass walls, metal accents, koa wood and floating planes indicative of this dynamic business environment.

To reflect the horizontal organization and democratic culture that characterizes Batterymarch, work station configurations vary by task, but are otherwise identical in terms of features, advantages and disadvantages. "Each space is equal," explains Tracy. "Each work station has two computers, the same amount of work surface and storage—and certainly the same lack of privacy."

In fact, Batterymarch took this idea of equality to such an extreme that ADD had to consider the exact location of each seat. Senior officers of the firm, including LeBaron



and Zouikin, were placed in work stations closest to the windows around the perimeter of the floor while traders, administrators and support staff were clustered in the center. But to keep things on an equal level, those with window seats face inward to the core and those seated in the center face outward towards the windows. "In some cases we had to create a pinwheel effect with the work stations," observes Basque. "All the emphasis was placed on the views."



Conference rooms did require acoustic privacy, but share the same sense of openness with glass walls and breathtaking vistas. Even reception, which sets the tone for the office with progressive materials like dramatically-grained koa wood, brushed stainless steel wall panels and frosted glass, is deliberately downplayed in favor of the panorama. "When you get off the elevators, the view is astounding," says Basque. "We kept the reception area stark and even slid it to the side to avoid distracting the visitor's focus from the windows."

Conference space was doubled in the new offices to address a fundamental problem that Batterymarch had experienced in the Federal Reserve building. "We never had enough meeting space in the past, and frequently our guests had to sit in reception and wait for a conference room to empty," recalls Tracy. In the new space, ADD provided additional conference rooms, several informal meeting areas and a "living room" to receive guests.

The comfort of employees was also of utmost importance. "We operate on almost a 24-hour scale," Tracy emphasizes, "and our people work long hours, so we wanted to provide a nice, comfortable and secure place to work." At Batterymarch, employees have access to a corner library for quiet retreats, a lunchroom for lively breaks and a fully equipped bath to freshen up after a long trip.

Recognizing the value of its talented and hard-working employees—who reportedly rank among the cream of the crop in investment banking circles—Batterymarch has made a strong commitment through the new offices to keep them happy. "All the brilliant young financial people are clamoring to get a place there," says Basque. The benefits of maintaining such a level playing field within its walls may just be tipping the scales in Batterymarch's favor.

Project Summary: Batterymarch Financial Management

Location: Boston, MA. **Total floor area:** 22,000 sq. ft. **No of floors:** 1 (partial). **Total staff size:** 55. **Wallcoverings:** Knoll, Deepasource, Jim Thompson. **Paint:** Benjamin Moore. **Laminate:** Formica. **Vinyl flooring:** Armstrong. **Granite flooring:** Blue Pearl Granite. **Carpet:** Invision. **Carpet fiber:** Monsanto. **Ceiling:** USG Interiors. **Lighting:** Halo, Mark, Leucos, Boyd. **Door hardware:** Schlage. **Glass:** Salem Glass. **Ornamental metals:** Cassidy Brothers. **Work stations:** custom. **Work station seating:** Herman Miller. **Lounge seating:** Brayton. **Cafeteria seating:** Knoll. **Other seating:** Vecta, Wilkhahn. **Upholstery:** Rodolph. **Conference tables:** custom. **Cafeteria tables:** Knoll. **Other tables:** Metropolitan. **Files:** Meridian. **Shelving:** Aurora. **Architectural woodworking:** Mark Richey Woodworking. **Signage:** Salem Glass. **Client:** Batterymarch Financial Management. **Architect/interior designer:** ADD Inc. **Mechanical engineer:** Abbood/Holloran Associates. **General contractor:** Shawmut Design & Construction. **Furniture dealer:** Office Pavilion. **Photographer:** Peter Vanderwarker.

Wonder Twins

Earl Swensson Associates implants an environment for non-stop change within a twin-tower headquarters for insurance giant Willis Corroon Group in Nashville, Tenn.

By Holly L. Richmond

In the comic book circle of Super Friends, including heroes Spider Man, Wonder Woman, Bat Man and Robin, there is a lesser known, yet equally powerful combination of brain and brawn—the Wonder Twins. The out-of-this-world brother/sister team can transform their physiques into shapes that allow them to carry out any mission, from rescuing an infant in a runaway carriage to saving the universe. While Earl Swensson Associates (ESA) may not claim super powers for itself, it has embraced a courageous, business-minded philosophy that prescribes quick change and exemplary flexibility for Willis Corroon Plaza in Nashville, Tenn. No, the building doesn't carry the fate of the world on its columns and beams. But it meets the daily demands of a continually evolving corporate giant, Willis Corroon Group plc—the fourth largest insurance brokerage company in the world.

Willis Corroon Group plc has consciously planned for an unknown future by embracing a highly flexible design that accepts periods of upsizing, downsizing and overall reconfiguration. In preparing to construct its U.S. corporate headquarters, it anticipated a three-year cycle of reconfiguration which the ESA team used to formulate the project from the inside out, arriving at a 47-ft. clearspan column grid and 8-in. raised-access floor throughout a 560,000-sq. ft., nine-story, twin-tower facility. "Everything is designed where it can move as a kit of parts," explains Ronald Lustig, senior designer on the project for ESA. "While the external appearance is solid and enduring, internally most elements, including telecommunications and data transmission circuitry, can be changed with remarkable ease."

The concept of continuous reorganization went beyond shaping the building blocks for the U.S. headquarters. Willis Corroon Group plc consolidated over 1,000 employees from nine locations in a single site. As a result, the Nashville facility incorporates staff offices, an international training center and a global data processing center under one roof. It's no small feat for a company that has 11,500 employees working at 350 offices in 72 countries, with annual premium billings of $10 billion.

Willis Corroon Plaza itself combines employees from New York and London with approximately 1,000 employees already stationed in Nashville. The focus on this Southern city of half a million residents is fluid due to its proximity to the majority of its employees, as well as its impact on Willis Corroon's bottom line, since lower real estate prices have meant more space and amenities for staff members. The work force of 1,400 that now calls Nashville home forms an intricate network of nine major divisions, including Willis Corroon Administrative Services, a Construction Industry Division and a Public Entity Division, which represent insurance buyers and pursue a common goal of providing comprehensive risk management.

"The building is a footprint of the city," says Richard Miller, CEO at the time of the project and now chief executive emeritus of the Willis Corroon Group, London, and Willis Corroon Corporation USA. "It more than meets our goal to give employees a wholesome, bright place to work where they can easily communicate. We wanted this to be the most desirable place to work in Nashville."

Miller's mission has been zealously accomplished. Willis Corroon Plaza's twin towers, positioned at right angles, are connected at every floor by a terrace-roofed atrium, providing 18 floors of office space on a site limited by



In the entrance lobby and atrium (opposite) of Willis Corroon Plaza, Earl Swensson Associates tries to nurture employee satisfaction and productivity by combining efficiency and hospitality. While the covered colonnade creates a formal entrance, the architects believe the space offers an "open arms" sense of welcome. However, an executive conference room (below) conforms to an insurance corporation's traditional business-like atmosphere.











The Professional Development Center (top, left) accommodates presentations to both large and small groups, and television monitors in each classroom give trainees access to the video information network. A less conspicuous room (top, right) designed with a safety system to protect it against lightning and other natural hazards serves as the hub for Willis Corroon's worldwide computer and telecommunications systems.

proximity to Metropolitan Nashville International Airport. Communication flows easily between related departments located on upper and lower floors of the same wing, or side by side with access through the atrium.

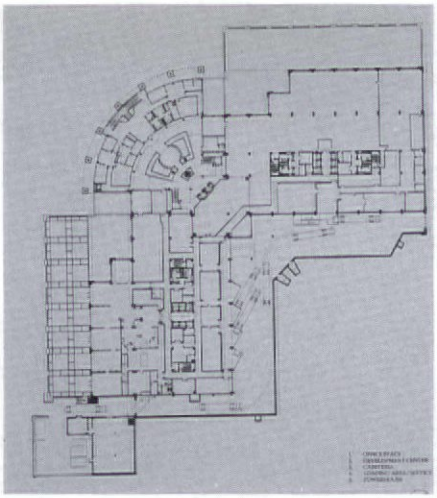
Thanks to this arrangement, Willis Corroon can assemble key personnel for a wide range of assignments with almost effortless ease. For instance, the retail division of Willis Corroon Corporation of Tennessee, located on the first two floors, draws heavily from Advanced Risk Management Services, including loss control executives, underwriters, environmental experts and actuaries who are housed elsewhere throughout the building's contiguous levels. Divisions combine staff talent to assess a client's risks and assemble the most complete insurance options. Lustig notes, "Demountable walls and adjustable furniture systems accommodate the changes of all corporate divisions, which can range from 5,000-sq. ft. to 20,000-sq. ft. groups."

Ascending daily from below the earth to your desk

The building integrates meticulous detailing inside and out to bring 30,000-sq. ft. floor plates down to human scale. Pre-cast concrete establishes a geometric grid for elevations that intersects another grid of heavy mullions set into a solid glass facade. Indoors, ESA has made good use of its expertise in hospitality to give the corporate environment a necessary degree of warmth and friendliness, in contrast to the traditionally straight-laced, hard-edged insurance company atmosphere.

Kathy Carr, project design coordinator for ESA, believes a sense of affability is present the moment visitors step into the covered colonnade arrival court with access to the atrium's lower level, featuring a central fountain, lush foliage, and glass-backed elevators providing a panoramic view of the rolling hills surrounding the site. "The reception area is decidedly corporate, yet soothing," she notes. "We accomplished this using a neutral color palette, and the windows surrounding the atrium let in incredible amounts of natural light to add graciousness to the space."

Numerous lounge areas (opposite, bottom left) provide visitors and employees at Willis Corroon Plaza with comfortable surroundings as well as complete phone and computer service. Another suitable place to mix business with pleasure is the executive dining room (opposite, bottom right) on the seventh floor, with elegant interior details and portraits of the corporation's leaders. Overall, the facility brings together 1,400 employees from nine worldwide locations.



The cafeteria (below) deliberately takes on a different feeling from the rest of Willis Corroon Plaza by focusing on wavy shapes and bright colors, and placing photographic artwork on the walls relating to the company's largest clients. Its four sections, divided by banquettes and half-walls along a common corridor, emphatically tell employees they're not at their desks.

All right, maybe Willis Corroon employees drive Hondas or Chevys rather than Batmobiles. But they do use the four-level, underground parking garage for 1,800 vehicles, which by staff accounts is the building's most popular amenity. Valla Brown, Willis Corroon's assistant vice president, property management, enjoys hearing employees revel in the fact that they no longer have to wear overcoats or carry umbrellas to work on rainy Nashville mornings, since the garage is connected by elevator to the offices above.

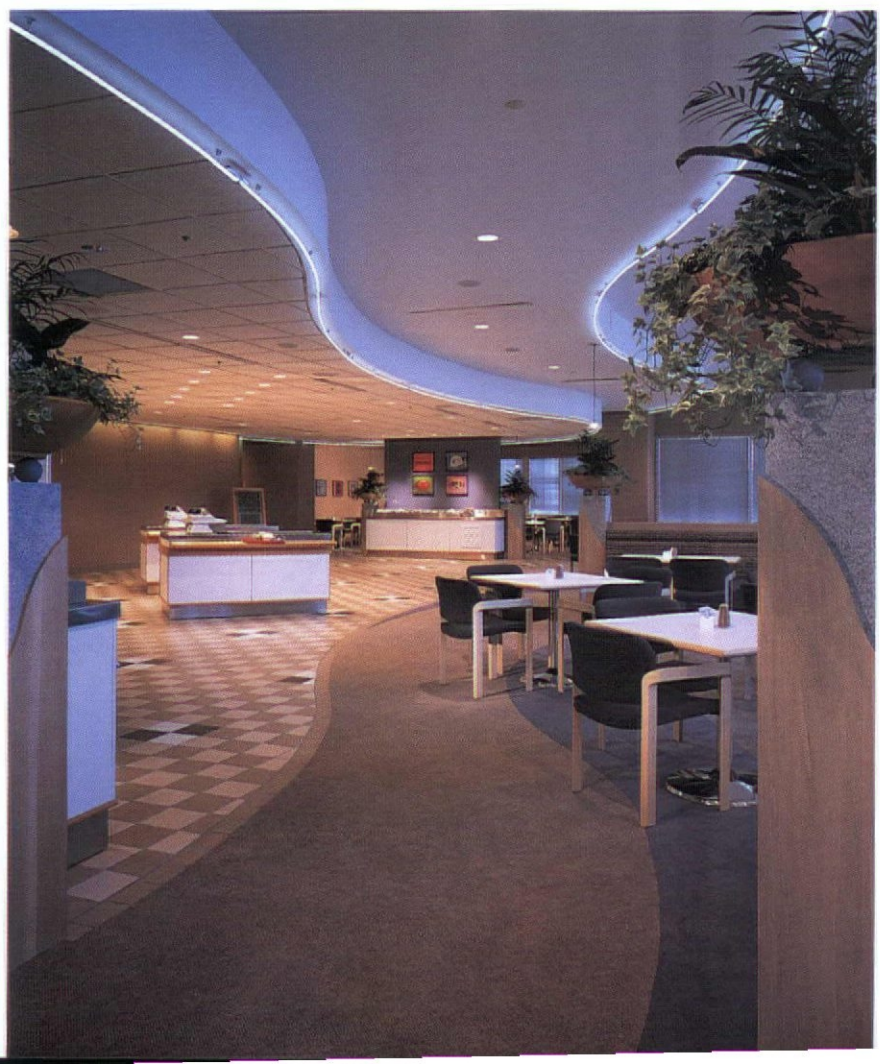
While the parking arrangements are certainly a bonus, the real stand-out at Willis Corroon Plaza is the Professional Development Center. ESA spent a substantial amount of time during the programming phase listening to Miller, who stressed the corporation's likelihood of continual restructuring and the need for a place to train new employees as well as veteran staff members encountering changing roles. Willis Corroon had previously sent its employees to the Citibank Conferencing Center in New York for training, but found that the experience would be far more effective if situated close to the employees' office. Thus, Willis Corroon's Center is designed as a multi-use showplace of technology equipped with classrooms for teleconferencing and television studio capabilities in a comfortable, business-like setting.

"What's especially gratifying is that other companies are constantly booking the center for their own employee training," Lustig proudly notes. "It is a convenient place to conduct business because we installed numerous hospitality-type amenities, such as luggage storage areas, large phone banks and lounge areas, and message retrieval boards."

Visitors also have use of the gift shop, cafeteria, and adjacent terrace for outside dining. The cafeteria is a particularly entertaining space divided into four sections by banquettes and half-walls along a common corridor. Each seating area has its own flavor, which employees can select after picking up their entrées. "We focused heavily on signage and lively interior details in the cafeteria, using neon colors which contrast with the rest of the facility," Carr says. "Willis Corroon wants its employees to feel as if they've left the office when they go out for lunch."

Willis Corroon employees are not Super Heroes, of course, so their technically advanced "cover" may look like an office building and the buttons they press usually take them to the elevator lobby. But that's beside the point. Miller says he wouldn't change a thing until, of course, it needs to be. Adaptability is key to this headquarters' successful strategy.

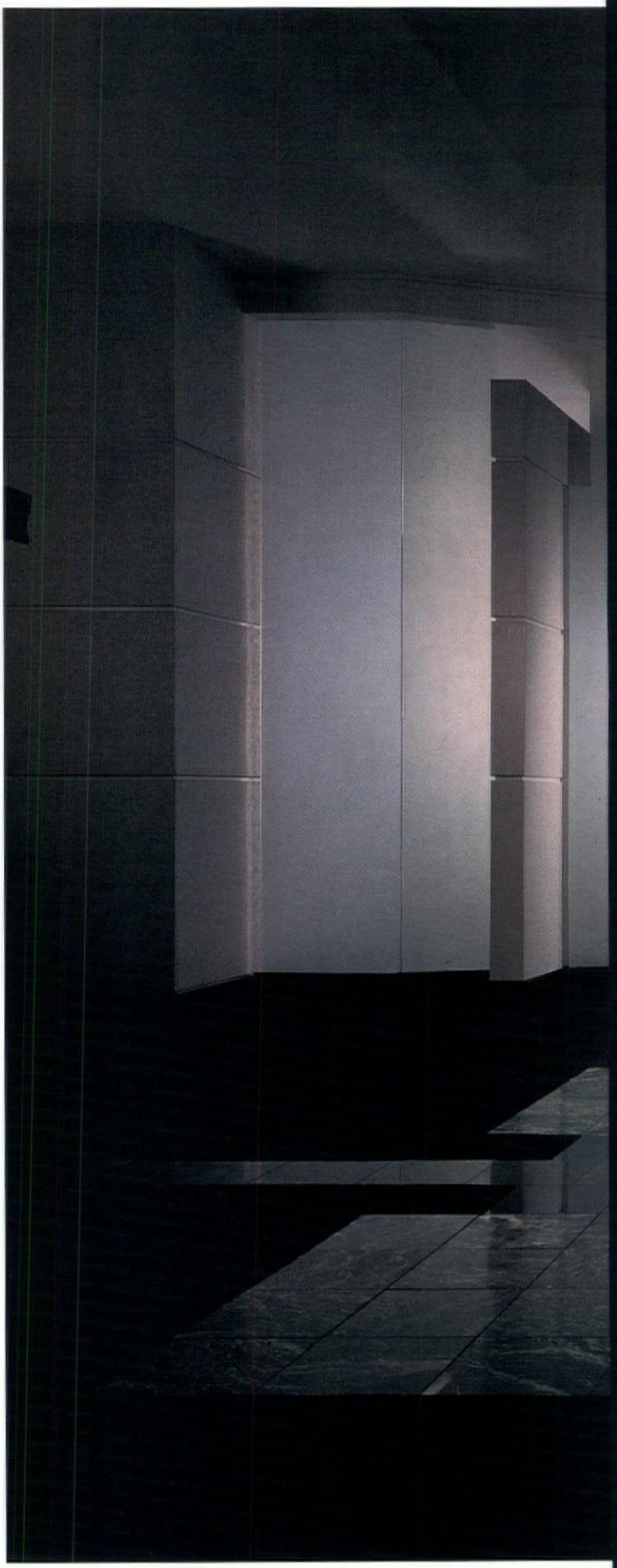
Call it assurance for insurance sake.



Project Summary: Willis Corroon Plaza

Location: Nashville, TN. **Total floor area:** 560,000 sq. ft. **No. of floors:** 9 per tower. **Average floor size:** 35,000 sq. ft. **Total staff size:** 1,400. **Cost/sq. ft.:** $94. **Wallcovering:** Koroseal, Vicrtex, DesignTex. **Paint:** Porter. **Dry wall:** U.S. Gypsum **Carpet/carpet tile:** Lacey Champion, Bentley, Harbinger. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Lighting:** Appleton, Lamplighter, Lightolier. **Doors:** BYMCO Metal Fabricators, Weyerhaeuser, Eggers Hardwood Products. **Door hardware:** Sargent. **Glass:** WalTek. **Window treatment:** WalTek, Virginia Quilting. **Work stations:** Steelcase. **Work station seating:** Steelcase. **Lounge seating:** Kimball. **Cafeteria, dining, auditorium seating:** Steelcase, Shelby Williams. **Other seating:** Geiger/Brickel. **Upholstery:** Knoll, DesignTex, Maharam, Sina Pearson. **Conference tables:** Kimball. **Cafeteria, dining, auditorium tables:** Vecta, Howe. **Other tables:** Herman Miller, Steelcase, Kimball. **Files:** Steelcase. **Shelving, architectural woodworking, cabinetmaking:** Sudberry Millwork. **Client:** Willis Corroon Group plc. **Architect:** Earl Swensson Assoc. **Structural engineer:** Stanley D. Lindsey & Assoc. **Mechanical/electrical engineer:** Phoenix Design Group. **General contractor:** Hardaway Construction Corp. **Construction manager:** Bill Grover, Wes Crow. **Lighting designer:** C.M. Kling & Assoc. **Acoustician:** AVDI. **Photographer:** Gary Knight, Norman McGrath.

The reception area at Escada (USA) corporate headquarters (right) was designed to first create a sense of approach and arrival, then a sense of procession as visitors are drawn through an illuminated gallery to a frosted glass wall marking the beginning of the executive wing.



Style is not the only trend being observed by the executives of Escada (USA) Inc. As keepers of the North American division of an international fashion and retail empire, the top management of this German-based corporation has prudently responded to corporate real estate trends by moving its headquarters from the heart of Manhattan's high-rent fashion district to more affordable suburban Hasbrouck Heights, N.J. The new offices, carved out of a standard corporate office building by Greenfield Sawicki Tarella Architects, have more than a spectacular view of the New York skyline. They exhibit a common sense vision of how today's corporate headquarters can combine cost-effectiveness and function without sacrificing quality and image.

Escada was founded in Munich in 1976 as a knitwear manufacturer by the late designer Margaretha Ley and her husband Wolfgang Ley, whose combined creative genius and business savvy soon propelled the company to international status. In 1982, Wolfgang Ley led the company into the U.S. market by taking a 16-page advertisement in *Vogue* magazine that generated an impressive 75,000 responses. Today, Escada (USA) Inc., which posted $135 million in sales in 1994, boasts company-owned boutiques in Beverly Hills, San Francisco, Phoenix, Boston, Great Neck, L.I., Chestnut Hill, Mass., Palm Beach, Las Vegas, Costa Mesa, Calif., Chicago and Honolulu, a 10,000-sq. ft. flagship store on 57th Street in Manhattan, plus five franchises in the U.S. and Mexico.

If these exclusive retail addresses are any clue, Escada caters to a decidedly upscale clientele that can afford its broad line of pricy women's clothing, characterized by Margaretha Ley's signature style of fine fabrics, rich colors that combine and coordinate, detailed prints and matching accessories such as bags, shoes, scarves, gloves and jewelry. Its boutiques are appropriately elegant for their market, featuring stark white enclosures, leather and glass furnishings, brass and gold (up to 24 kt.) accents and fixturing, a dramatic sense of spaciousness and a major emphasis on personal service.

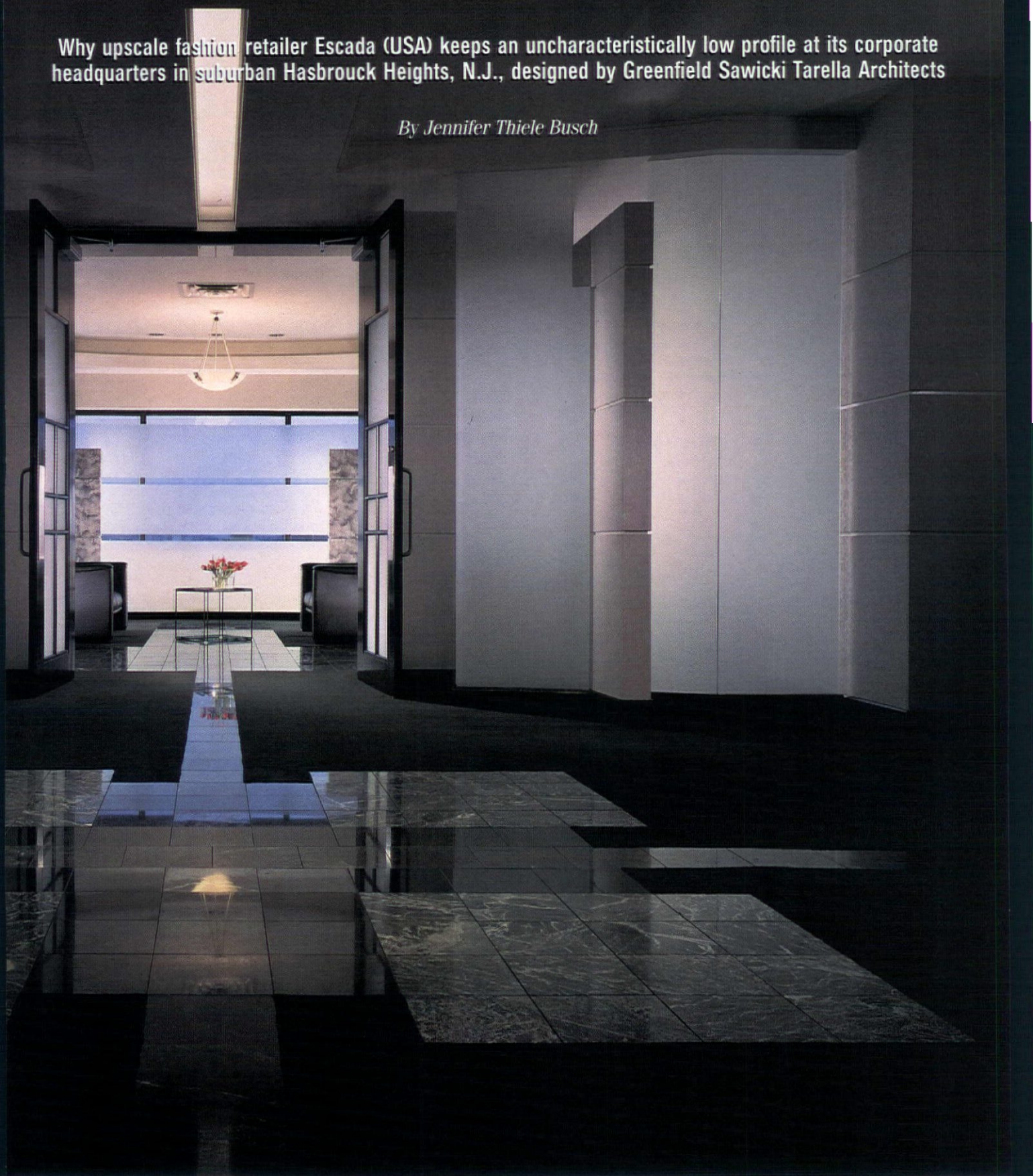
When the company's headquarters moved across the Hudson River to New Jersey, however, management emphasized to George Sawicki, a principal at Greenfield Sawicki Tarella, that it was not interested in translating Escada's upscale retail look to its new office design. "They didn't want the offices to look anything like the retail stores, but a certain level of quality had to be observed," recalls Sawicki. "The stores are very high end, and the company didn't want to mix messages. The offices required a parallel image without repeating the design." As Lawrence DeParis, vice president of finance and administration for Escada (USA) Inc. explains, "Our retail stores have a certain mission, which is not the same objective we have for our serene headquarters here in New Jersey."

The headquarters had been located at 1412 Broadway in Manhattan—where Escada's showroom still remains—when growth finally outstripped its office space. In 1990, facing the prospect of high rents in the city and realizing that the offices could function just as effectively in a more remote location, management decided to leave New York for more affordable real estate. "New Jersey served us better from both a leasing cost and space flexibility stand-

Fashion Sense

Why upscale fashion retailer Escada (USA) keeps an uncharacteristically low profile at its corporate headquarters in suburban Hasbrouck Heights, N.J., designed by Greenfield Sawicki Tarella Architects

By Jennifer Thiele Busch



point," says DeParis. "In fact, our distribution center was already located in northern New Jersey, and there was a greater need to integrate our administration and operations with distribution than with sales." Consequently, Escada specifically sought out a building that could accommodate both its office and distribution center space needs.

"There was some trepidation among the headquarters staff about leaving New York," says Sawicki, "so the design of the new space had to have all the comforts expected of a top quality, New York office." In reality, that goal was not too lofty, since Escada's Manhattan office had been characterized by cramped, poorly ventilated and inadequately lit space.

Escada eventually took 245,000 sq. ft. of space on four-and-one-half floors in two adjacent buildings at a Hasbrouck Heights office complex distinguished more by its proximity to major highways than by its architecture. Since the fashion giant would house its corporate offices, computer operations and warehouse in this unassuming industrial park, Greenfield Sawicki was challenged to create a real presence for the company through interior design alone.



Design goals for the Escada offices included a high quality space and the creation of an image parallel to its upscale retail image—without recreating the store design or being too showy. Greenfield Sawicki used simple yet stylish materials such as marble, glass and carpeting to design a sophisticated aesthetic and used a grey and green color palette in contrast to the stark neutrals found in the Escada stores (below).

Interestingly, original plans called for the offices to be located in the space now occupied by the warehouse. When the landlord offered Escada one-and-one-half floors more in the three-story office building across the street to fill a sudden vacancy, however, the company accepted—with conditions. Escada insisted on being acknowledged as the prime tenant, and received such concessions as having its logo displayed boldly on the exterior, a dedicated elevator bank for its offices and a raised walkway built to connect the two buildings. "We were well into the design process and we literally stopped dead in our tracks, retreated and used the same data to apply to the new space," recalls Sawicki.

"The company wanted to maintain an image of exclusivity, so we built a separate elevator that opens into Escada reception," he continues. "They were very determined that the employees should feel this was their home, which was really the driving process behind the whole project."

A sudden move across the street

Greenfield Sawicki then proceeded to develop a building program to address Escada's current and future needs. "We had a good idea of their space needs," recalls Sawicki. "The more important decision was how to integrate the two levels to support the necessary interactions and working relationships between the executives and the headquarters staff." Some answers presented themselves. Once it was established, for example, that private executive offices would be located on the third floor with views of New York, other planning issues fell into place.

A mix of private and open plan office space is employed to house the headquarters' 180 occupants. "Many employees have very responsible positions within the corporation that require privacy, so one-fourth to one-third of the space is private office," explains Sawicki. The support and administrative staff is located in 8 ft. x 8 ft. work stations in a large interior core that borrows light from perimeter offices through clerestory windows and features systems furniture that was selected for its attractiveness as much as its performance.

"We wanted to make the core space as appealing as possible," notes Sawicki. The client was also very concerned with the democratic distribution of space in the general office areas, requesting identically-sized



and equipped work stations for everyone. The consistency also added to the flexibility of the space. "We're a rapidly growing company and as we predicted, some things have already changed," observes DeParis. "We've been able to move departments at will."

So that each employee would feel a sense of ownership for the headquarters, management asked that the design foremost support their work and make them comfortable in the space. "Our company is first about our product and then about service," explains DeParis. "In order serve our customers well, we need happy and productive employees."

Thus, there was a deliberate and successful effort "not to go overboard," as Sawicki puts it. Simple, clean materials such as marble floor accents in reception, frosted glass detailing and carpets that change color to help define spatial hierarchies subtly create a strong image without blatantly forcing the issue of status. "To avoid repeating the stark neutrals in Escada's stores, we chose grey and green as the primary color palette," says Sawicki.

Across the street in the state-of-the-art distribution center with a racking and conveyor system from Germany, the office space was treated in similar fashion. "The warehouse offices were designed at the same level as the corporate offices, including the same furniture systems, carpet and lighting," explains Sawicki.

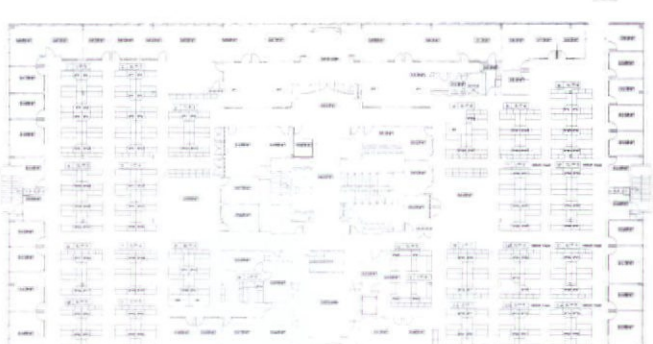
This building also houses an important corporate amenity—a highly-designed cafeteria with "really good food," according to Sawicki. The food service represents a convenient replacement for the busy streets of Manhattan, where a hot dog stand, deli, fast-food joint or four-star restaurant stood on practically every corner. The suburban headquarters of Escada may not be in "the big city," but its design makes sure that it lacks none of the urban advantages—and dresses in the same sophisticated style.





Project Summary: Escada USA Corporate Headquarters

Location: Hasbrouck Heights, NJ. **Total floor area:** 245,000 sq. ft. **No. of floors:** 2 (office building) plus warehouse. **Total staff size:** 180 (corporate offices), 75 (distribution center). **Wallcoverings:** Vicrtex, J.M. Lynne. **Paint:** Benjamin Moore. **Reveals:** Milgo/Bufkin. **Laminate:** Abet Laminati, Nevamar. **Flooring:** Kentile. **Vinyl base:** Roppe. **Carpet:** Bentley. **Granite & marble:** Shelly Tile Ltd. **Ceiling;** Armstrong. **Lighting:** George Kovacs, American Glass Light, Lightolier, Neoray. **Custom doors:** custom by Richter+Ratner. **Door and window frames:** custom. **Glass:** Kosson Glass. **Interconnecting stair:** custom. **Reception desk:** custom by Richter+Ratner. **Furniture system:** Herman Miller. **Custom millwork:** Richter+Ratner. **Client:** Escada USA. **Architect/interior designer:** Greenfield Sawicki Tarella Architects; Karl R. Greenfield, George Y. Sawicki, partners in charge; Alexandra Lopatynsky, project architect. **Structural engineer:** Weidlinger Associates Consulting Engineers. **Mechanical engineer:** Jack Stone Engineers. **Construction manager:** Richter & Ratner. **Consultants:** Kurt Salmon Associates (racking system), Clevenger Frable Associates (food service) Mutual Central Alarm (security); NPA (computer room), NEC Business Communication Systems (telephone data). **Furniture dealers:** Brenner Business Interiors, Pearson Commercial Furniture. **Photographer:** Robert Miller.



In Vogue: Escada's support and administrative offices (opposite, bottom), located in the core of the space, are dressed to be as fashionable and functional as any top quality New York City office space. Much attention was paid to making employees as comfortable as possible here, including access to natural light through clerestory windows in perimeter private offices.

A second building, connected to the corporate offices by a skybridge, houses a state-of-the-art distribution center (above) and a highly-designed corporate cafeteria (top) that makes food service at lunchtime a convenience for the suburban Escada staff.



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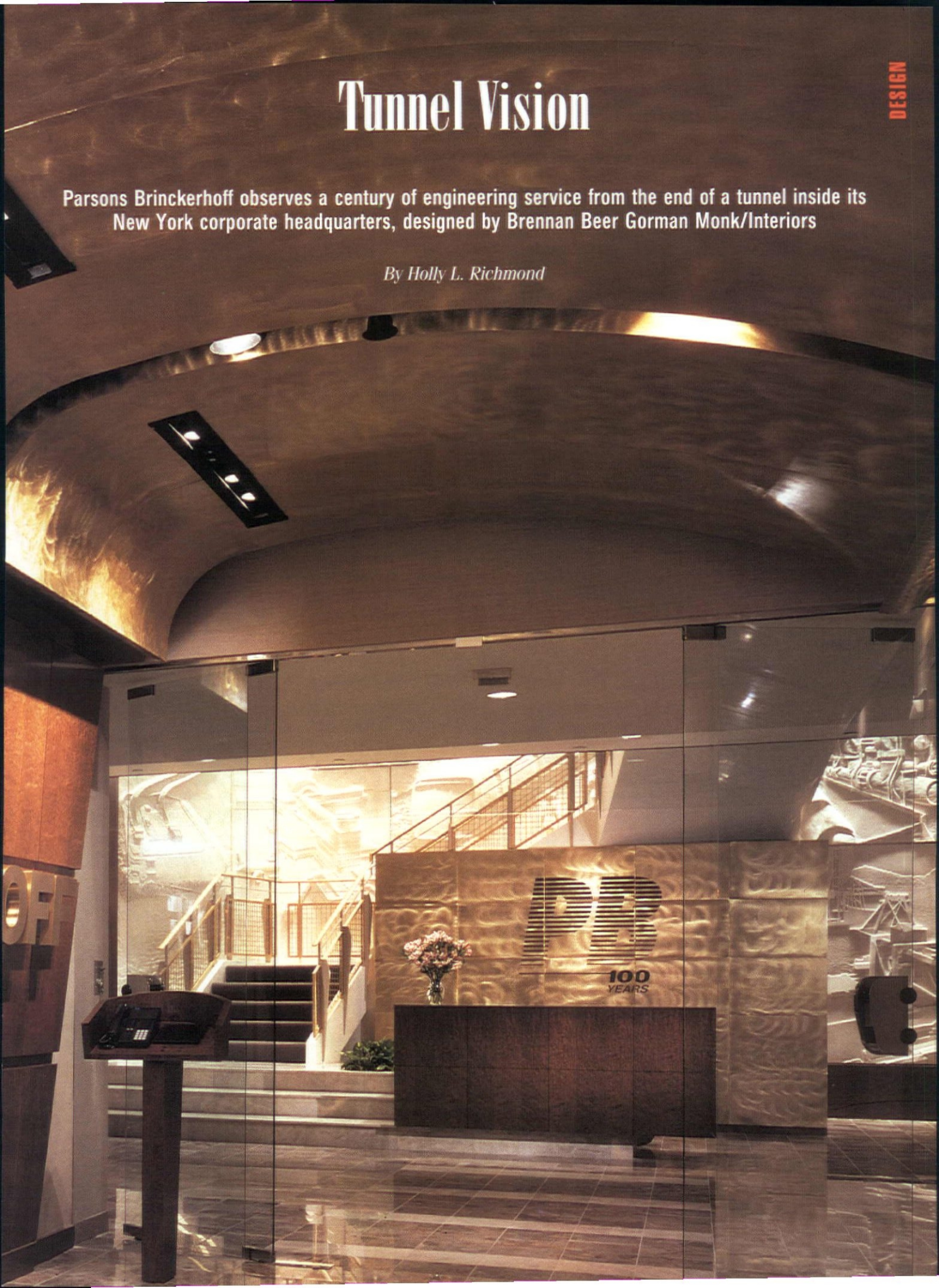


Parsons Brinckerhoff's corporate identity is first encountered in its stylized elevator lobby. A splayed, eucalyptus-veneered wall with canted bronze logo accented by a curved, brushed bronze ceiling imparts the desired tunnel effect. It's entirely appropriate for an engineering firm celebrating over 100 years of service in transportation, energy, environmental and facility projects.

Tunnel Vision

Parsons Brinckerhoff observes a century of engineering service from the end of a tunnel inside its New York corporate headquarters, designed by Brennan Beer Gorman Monk/Interiors

By Holly L. Richmond





A curved, 33-ft. wide by 20-ft. high bas-relief mural depicting historic moments in the first 100 years decorates the stairway in PB's corporate headquarters (above). Long corridors (right) are shortened visually with protruding wall displays of photos from PB's past and present projects.

The boardroom (opposite, right) responds to today's communication demands with a high-tech video screen capable of receiving and transmitting images from any computer within the firm's worldwide network. Nearly 450 work stations (opposite, left) provide maximum flexibility for restructuring.

You have just walked through One Penn Plaza in midtown Manhattan, risen two floors above the street—and stepped into an underground tunnel gleaming with brushed bronze walls. Are you dreaming? You're in the corporate headquarters of Parson Brinckerhoff (PB), an engineering firm celebrating over 100 years of service in transportation, energy, environmental and facility projects. The tunnel with its bronze walls could be the subway system of the future—if only New Yorkers were so lucky. For now, such surroundings are reserved for employees. Brennan Beer Gorman Monk/Interiors (BBGM) has designed this solid, two-floor, 125,000-sq. ft. space to reflect the corporation's reputation for quality and commitment to its public and private clients in a highly visible and convincing manner.

Ironically, though many PB projects help move people over long distances, the firm

General Parsons declares, "Put the railroad here!"

decided to minimize the trip to work for 500 New York employees by relocating from the fourth floor and half of the fifth floor of One Penn Plaza to a contiguous space on the second and third floors of the same skyscraper. "We were in the old office for 20 years and looked it," remarks Michael Fisher, vice president and director of administration at PB. "We needed a headquarters that would characterize our corporate identity and allow us to fulfill our goals well into the 21st century, yet constantly bring to mind all we have achieved."

Marrying past and future in a '90s office environment is no easier than creating one persona for an office of 18 separate departments, but this was the nature of the design brief. Once BBGM defined the problems in the old space, namely overcrowding, lack of private and group work areas and erratic layouts, it reorganized everything from mechanical engineering to human resources and administration. "Because Parsons Brinckerhoff operated as 18 separate divisions, we felt we were working with 18 different clients," explains Julia Monk, partner-in-charge for BBGM. "It was clear to them and to us that this was not the most effective way to do business."

Like such notable PB projects as the Fremont Bridge that spans Oregon's Willamette River or the Sunshine Skyway that bridges Florida's Tampa Bay, the new offices were a cooperative undertaking. BBGM, drawing ideas from a core group representing PB employees, formulated a "Parsons Brinckerhoff signature program." Once visitors stepped off the elevator there would be no mistaking this top-flight engineering firm for anything else—an unbreakable link between the office and the function of its occupants. Because PB engineers work with and modify the earth, a design that brings the outdoors inside, including a material palette emphasizing wood and metal, would be used.

"Working with these materials was fundamental," says William Whistler, design director and partner at BBGM. "They are simple and straightforward. Eucalyptus burl wood and bronze in the elevator lobby, and metal mesh balusters on the stair are natural extensions of Parsons Brinckerhoff's corporate character."

The engineering firm takes great pride in its long-term clients, its employees (3,800 worldwide who own the business), and of course, its complex transportation projects. Nowhere is the corporate identity supported by this three-legged stool more apparent than in the stylized elevator lobby and adjoining two-story reception area. A splayed, 35-ft. eucalyptus-veneered wall with PB's logo in bronze serves as the focal point of the "subterranean" space. The futuristic decor, including two sets of glass



doors, machine-brushed bronze ceiling and recessed lighting, establishes the firm's commitment to an open, communicative environment where employees travel easily.

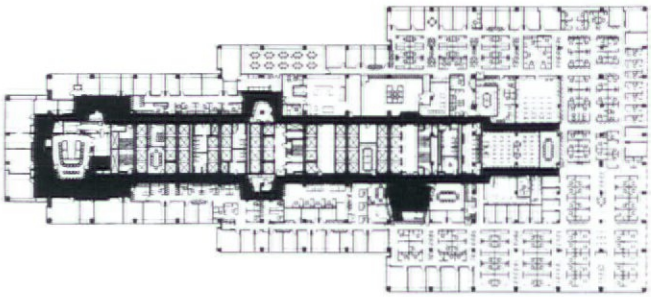
"We took advantage of the asymmetrical elevator bank to create a large signage wall and an expansive metal ceiling to evoke a tunnel," notes Whistler. The marble floor pattern is also asymmetrical and directs visitors towards the receptionist. Positioned behind the wood reception desk and a second, bronze-tiled logo wall is the stairway leading to the second floor.

Here an extraordinary staircase winds its way around a plaster bas-relief mural in which company founder General William Barclay Parsons stands at the center of an 11-panel composition and almost audibly says, "Put the railroad here." (The General points to a depiction of the Hankow and Canton Railroad in China of 1898.) Elsewhere are more significant PB projects of the past 100 years, including the New Orleans Airport and Metro Atlanta Rapid Transit System. "The firm's elder statesmen chose what they felt were the most significant projects," says Fisher. "This was tough because they had thousands to consider, and the mural had to cover all disciplines and areas."

If you follow the General's order, you will arrive on PB's upper level, which houses those of the office's 450 open plan work stations for five engineering divisions as well as several conference rooms, and provides flexibility for restructuring. Everything is primed for change, with interior and perimeter offices on both levels being easily expanded thanks to integrated universal lighting and HVAC systems. The first level, however, has many fixed points, since it accommodates the executive suite, lunch room, take-out café, mailroom and more conference rooms, including a high-tech boardroom, along with seven corporate divisions.

"Generally people are thrilled with the space," Marcia Earle, vice president and director of PB's business services group, happily remarks. "BBGM did a terrific job with signage and other important details as well as giving PB an overall image boost." Monk agrees that signage has been a key factor because floor plates that rely on long corridors often create a monotonous "tunnel vision" that can annoy occupants. In fact, the BBGM team employed an entire arsenal of visual devices to break up the 300-ft. long corridors, including curved bronze ceiling canopies, canted photo display grids, contrasting accent carpet, alternating chair-rail molding and reveals, subtle changes in wallcovering and open wall niches.

Recognizing the problem and going the distance is what this firm thrives on, after all. A corporate book entitled *Parsons Brinckerhoff: The First 100 Years*, by Benson Bobrick, clearly indicates that 100 years is a mere beginning—and PB is poised to serve clients in the next millennium. Naturally, the kinds of assignments clients will bring to the firm is up in the air (or perhaps underground) for now. Meanwhile, New Yorkers may want to know: Is it too much to ask for a sprinkling of brushed bronze throughout the subway now?







Project Summary: Parsons Brinckerhoff

Location: New York, NY. **Total floor area:** 125,000 sq. ft. **No. of floors:** 2. **Average floor size:** 62,500 sq. ft. **Total staff size:** approx. 450. **Overall budget:** $5.3 million. **Wallcovering:** Genon, Carnegie, Maharam, Gilford, DesignTex, Knoll, WallTrack Systems. **Wall Guards:** Pawling. **Paint:** Zolatone, Benjamin Moore. **Laminate:** Formica. **Marble flooring:** Cathedral Marble & Granite Inc. **Ceramic tile flooring:** American Olean, Dal-Tile. **Carpet/carpet tile:** Suncraft Mills, Prince St. Technologies, Interface. **Carpet fiber:** Monsanto, BASF. **Ceiling:** Armstrong, Imperial, Formglass. **Lighting:** Alkco Lighting, Edison Price, Lightolier, General Electric, Prudential Lighting. **Doors:** General Fire Proof Door. **Door hardware:** Schlage, Dor-O-Matic. **Glass:** F&F Architectural. **Window treatment:** Star Draperies. **Railings:** Kraman Iron Works. **Work stations:** Steelcase, OSI Furniture. **Work station seating:** Steelcase. **Lounge seating:** Vecta. **Cafeteria, dining, auditorium seating:** Vecta. **Other seating:** Metropolitan, Brayton. **Upholstery:** Metropolitan, Unika Vaev. **Conference tables:** Millbrook. **Cafeteria, dining, auditorium tables:** Johnson. **Files:** Steelcase. **Shelving:** Adjustable Steel Products. **Architectural woodworking and cabinetmaking:** Nordic Interiors. **Signage:** King Products, Andrew Lorant. **Planters, accessories:** MJM Studios. **HVAC:** Acutherm. **Fire safety:** National Sprinkler Corp. **Security:** Cypher, Trilogy. **Client:** Parsons Brinckerhoff. **Architect:** Brennan Beer Gorman Monk/Interiors. **Structural engineer:** Yehuda Meiri Consulting Engineers. **Mechanical and electrical engineer:** Parsons Brinckerhoff. **General contractor:** Henegen Construction. **Construction manager:** Taylor Strubinger. **Lighting designer:** Brennan Beer Gorman Monk/Interiors, Wheel Gersztoff Shankar Selles. **Furniture dealer:** Dancker, Sellew & Douglas. **Photographer:** Peter Paige.

Can This Asset Be Saved?

Creating a new and profitable marketing niche for an older office building is challenging but not impossible—if you know what you're looking for

By Robert Cioppa, FAIA

On February 1, 1995, CS First Boston Corporation announced its intention to lease 1.12 million sq. ft. in an existing New York building that will be renovated for its use. Originally designed by Wald, Corbett and Angilly and constructed in three phases from 1930 to 1941 as the North Building of Metropolitan Life Insurance Company's headquarters, the attractive structure reflects the culture and technology of the first quarter of the 20th century. In First Boston's view, the advantages offered by the renovation clearly offset those of constructing a new facility. The company's perspective is one shared by an increasing number of commercial and institutional clients of architects and interior designers. It represents the opportunity for an intriguing assignment—maximizing the value inherent in an existing building—with long-term implications that professional design firms should consider.

Precisely what will become of many of the nation's older office buildings is yet another unfinished chapter in the saga of the real estate boom and bust of the 1980s. The absorption of newly constructed Class A office buildings has left a reservoir of vintage structures available for large service industry tenants. Fortunately, these older buildings, typically designed for a single corporation decades ago, are not without commercial appeal. They often offer a better mixture of floor plate sizes, more varied floor-to-floor heights and greater structural loading capacity suitable to the dense occupancies and generalized planning standards of today's large user tenants than many newer properties.

They also have real architectural presence that today's architecture often fails to surpass. Better yet, having been designed under less stringent zoning codes, they tend to have larger floor plates and more floor area than today's FAR allowances would permit a new structure on the same site. Finally, renovation of an existing building can result in a shorter construction time, making the structure available for tenancy sooner than a new building would.



The headquarters of Mutual of New York (MONY) in Manhattan, 1740 Broadway, was constructed in the early 1950s in an Art Deco style. In guiding MONY through a recent renovation, KPFIA has respected the original character of the building in retrofitting it for the latest technology. Art Deco style elements were thus introduced to the entrance (above), lobby and lower stories to harmonize with the building's character. Photograph by Paul Warchol.

How can design firms decide whether or not to renovate an older property to satisfy a potential user? This is basically a question of identifying the strengths of the facility and assessing the time and resources necessary to enhance or replace those of its systems that are outmoded. An analysis of an existing property will involve consideration of such factors as the following.

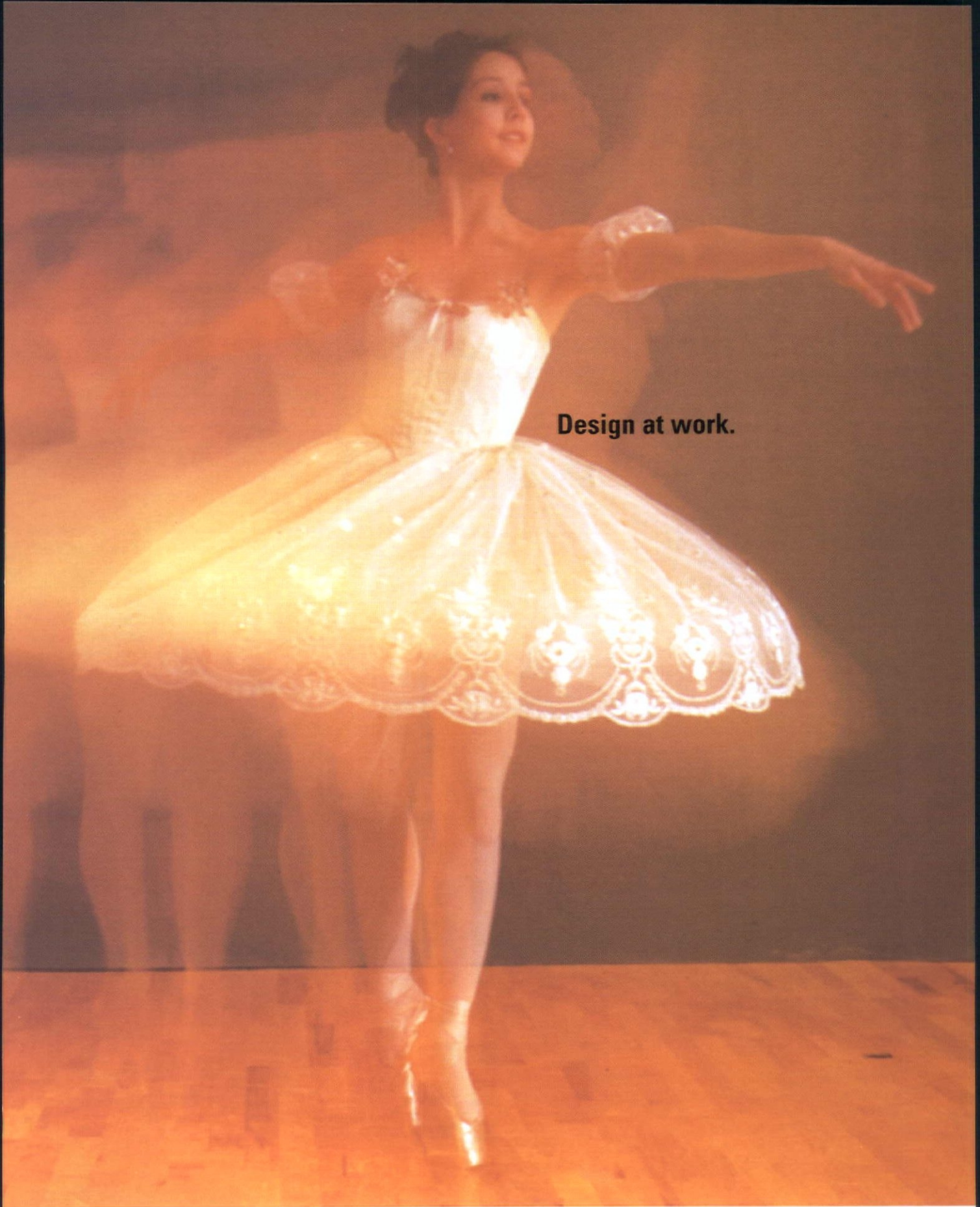
- Location
- Floor plate size and mix, structural bay size, structural capacity
- Total building usable area
- Fenestration size and location
- Elevator service
- Environmental remediation
- Cost and expense of HVAC and electrical upgrades
- Cost and expense of code compliance
- Renovation schedule
- Image of the building

Before touching on a few of these issues, the author wishes to remind anyone about to evaluate an older property that the standards by which tenants judge any space—old or new—are the services delivered to a space by a newly constructed building. The general analysis of an existing building must center around whether it can result in "Class A" tenant space. Any aesthetic values deriving from the circumstances of the older construction will be secondary to these services.

Location: The first rule even in redevelopment?

The study of the location of a property is a real estate issue that should be conducted by real estate experts. The real estate community knows the fundamentals of the market and the advantage and desirability of any property's location. Its appraisal of the value of a specific location is critical to formulating the investment budget for any existing property's renovation.

It goes without saying that the location that made economic sense to the original developer of an older building must be reevaluated to determine its suitability today. The dynamics of a neighborhood—whether a mature central business district or a fledgling



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"edge city"—and its outlying community are seldom immune to change. Thus, some architectural gems of the past find themselves surrounded by valuable real estate even now—while others plagued by widespread decline on all sides may no longer be worth their replacement cost.

Are vintage buildings worth saving? Perhaps. Obviously, everything starts with location, location, location.

Floor plate, structural bay, usable area and fenestration: Does the shoe fit?

One of the vital contributions the design team can make to an owner's analysis is a comprehensive study of the floor plate configuration, incorporating the structural grid. The ease with which the project can be designed for typical tenant types such as lawyers, accountants, financial institutions, advertising agencies, insurance companies or corporate staffs is critical to demonstrating that a project is feasible. There are numerous questions to be answered by the architect or interior designer in this regard.

For example, do the floor sizes readily accommodate the building's prospective tenants? Is the structural bay size appropriate for today's interior planning modules? Can the structural capacity take the proposed loads? Is the loss factor acceptable to cost-conscious tenants? How do fenestration size and location correspond to current interior planning standards?



Updating an older office building often requires investments in areas tenants seldom notice—such as the elevators, HVAC, wiring, plumbing or lighting—until they fail. Yet renovated spaces such as the lobby (above) at MONY draw immediate and favorable notice. Today's building owners and operators often have no choice but to confront both the visible and "invisible" issues.
Photograph by Paul Warchol.

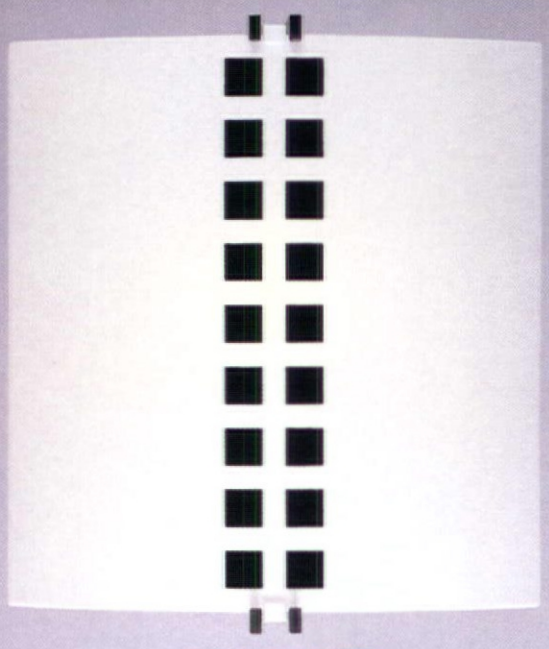
Clearly all buildings are not created equal in terms of their floor plates, structural bays, efficiency or fenestration. A vintage building must make modern tenants feel effective, efficient and comfortable to be economically viable. A proper study of interior planning issues will also include the possibility of installing light courts, reconfiguring set backs and the addition of floors.

M/E/P services, environmental quality, code compliance: Mainly noticed when they fail?

No matter how charming an older office building appears to its tenants, it will quickly lose its appeal should elevators take forever to arrive, air handling systems prove inadequate, power outages occur repeatedly, asbestos appears to be poorly encapsulated or partially removed, handicapped workers have trouble gaining access or other building services fall short of contemporary expectations. Such is the paradox of the vintage property. Tenants often assume its physical amenities are just another inducement—along with up-to-date mechanical, electrical and plumbing services, ADA compliance and affordable rent—to sign leases.

The greatest construction cost impact will involve upgrading mechanical and electrical systems to meet the demands of today's computer-based tenants. Once in place, the new, more efficient systems are more economical to run, easier to maintain and operate. However, the task of con-

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structing the new plant and providing service to the tenant space is often approached by imposing new construction technology on older buildings.

New building designs integrate building structure, air supply, sprinkler piping, electrical and data cabling, and lighting in a condensed space between the ceiling and the floor above, so the study of the alternatives for the placement of these systems has become an elaborate ritual dance between architects, engineers and developers. By contrast, vintage buildings were designed with the premise that the space from floor to ceiling was governed by the tenant's requirement for day light and fresh air. To impose the same strategy of installing M/E/P services above the ceiling in an existing property must therefore be critically examined and questioned.

The trade offs can be daunting. A case in point is the renovation of 1100 Avenue of the Americas in New York City into the headquarters for HBO by the author's organization. The structure allowed minimal but varied floor-to-floor heights not suitable for the medium volume air supply normally associated with new construction. Such systems would have seriously diminished tenant ceiling height and conflicted with light spacing.

Alternative studies revealed that a fan coil system at the perimeter of the floor was able to condition a large zone of the floor with only the need for fresh air supply—at no ceiling height penalty. The system allowed a high degree of individual tenant control, to boot. Further height was gained by pendant and furniture-mounted lighting systems ideally suited to computer users. The outcome: state-of-the-art HVAC under full-height ceilings.

Facade renovation or replacement: Must interior designers get involved?

As many interior designers already know, the value of the original facade of a building requires careful study. Often architects are asked to analyze the removal of the facade in order to create a modern image for the building without the proper investigation of existing window placement. The thermal benefits of the facade and the schedule and cost of replacing the building skin must also be weighed.

The architectural style of an older building has numerous merits even today. First of all, the skin was often achieved at great cost with lavish attention to detail and craftsmanship that would be far too costly to replicate. In the case of masonry exterior walls, they are often highly energy efficient and have better solar orientation than modern buildings. And while they can become a crazy quilt of renovations, overlaying successive architectural styles, particularly on the lower floor facades and in their lobbies, they can be restored to coherent form if the basic beauty of the facade is sound.

Consider 1740 Broadway, the headquarters of Mutual of New York (MONY) in Manhattan, which was constructed in the early 1950s in an Art Deco style reminiscent of Rockefeller Center. Renovations that took place over the years rendered the lower building into a mishmash of styles. The author's organization decided to respect the original character of the building in retrofitting it for the latest technology. Elements of the Art Deco style were introduced to the entrance, lower stories and in the lobby to harmonize with the building's character. With its renovation now complete, it offers up-to-date technology in a high quality historic building.

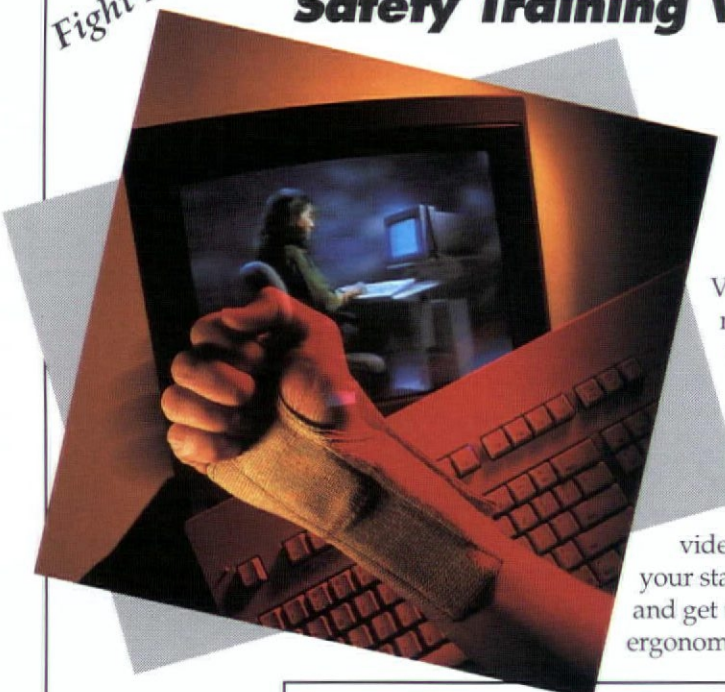
As architects and interior designers discuss each element of renovation with their clients, the unique assets and characteristics of every older building under consideration will become clear. A well integrated real estate and design team can often apply innovative techniques to restoring older properties to useful life. And given the sorry state of many speculative office buildings hastily erected in the 1980s, we just may need all the vintage properties that we can save.

Robert Cioppa, FAIA is president of Kohn Pedersen Fox Interior Architecture, a New York-based architecture firm providing interior design services to a global clientele.

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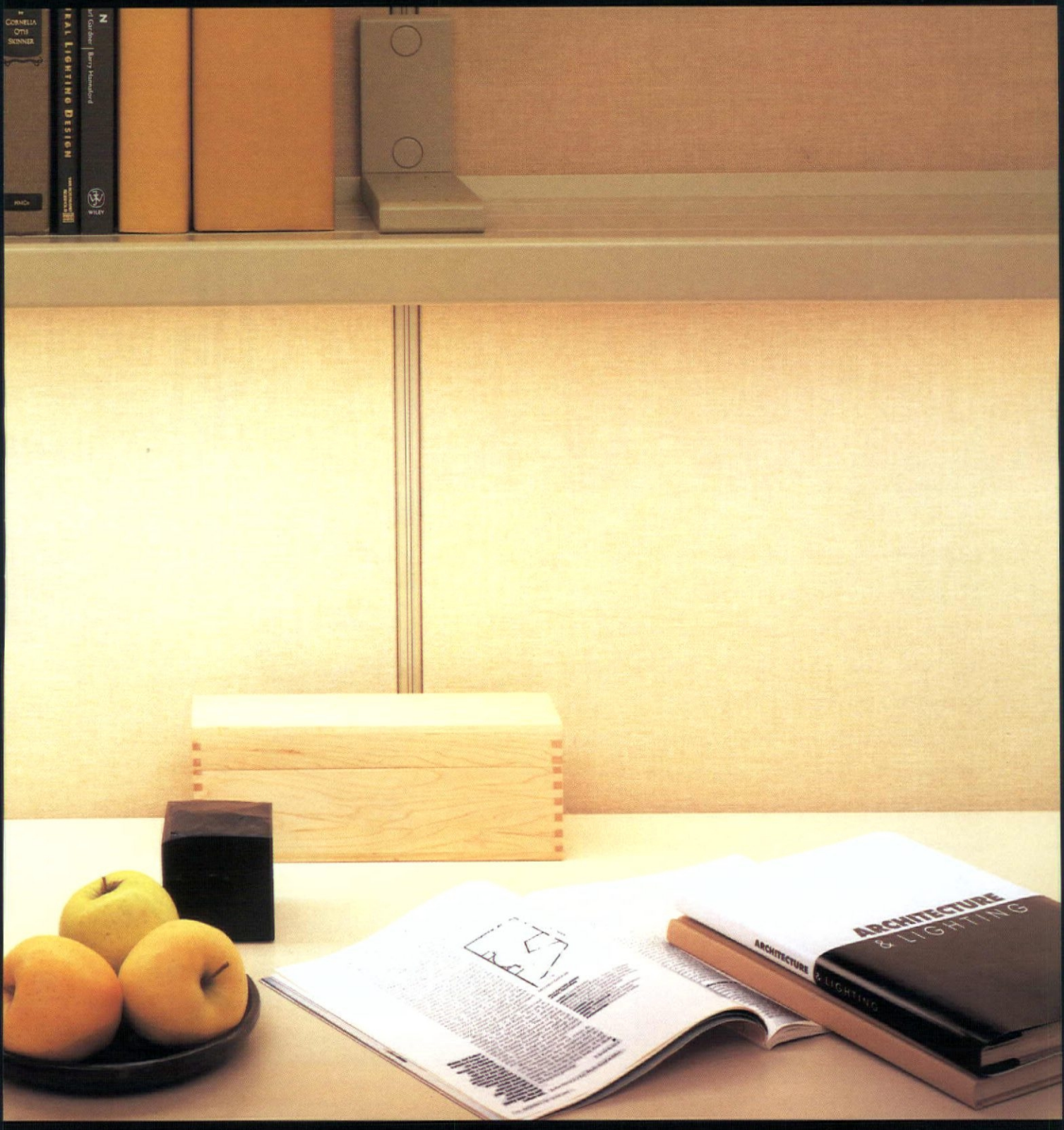
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Plugged In

Telecommunications cabling must find room to run in today's office, and problems in many of the usual places are driving the search for new solutions

By Kenneth Silver

The electronics revolution in contemporary offices has essentially occurred. Doubtless many new and important developments lie in store. Right now, however, we're living in the wake of the PC revolution—and having to adjust our thinking regarding the design and installation of telecommunications cabling.

Visually, our response to date constitutes a quiet revolution. One of the most important technological changes in the contemporary office is invisible: the telecommunications wiring hidden away in the walls, ceilings and furniture. Recently, a key development has occurred in this critically important aspect of office design, namely, the successful adoption of standardized wiring based on unshielded, twisted-pair cable known as EIA (Electronics Industry Association) Category 5.

Category 5 cable was standardized after years of work by leading telecommunications companies. The main difference between Category 5 cable and earlier generations of cabling is its ability to carry the high-speed digital signals that are the lifeblood of the electronic office. Its capacity for signals of up to 100 million bits per second at low cost has made it the "gold standard" of global telecommunications cabling.

Greatly improved capability comes with strings attached, all the same. The new cables can carry high-speed signals primarily because cable pairs inside them are constructed with much greater precision than earlier cables. As a result, the new cables cannot be stepped on, kinked, over-twisted or over-pulled during or after installation without risking loss of their capacity to carry the fastest signals.

So the new, sophisticated cabling requires a heightened awareness among designers of its physical requirements. Placing high-performance cable through ceilings, walls, floors and furniture is a challenging problem that should not be undertaken lightly. For optimum results, Category 5 cabling must be installed only after the physical environment of an office space is prepared to receive it.

A significant investment in cable pathways must therefore be made as part of normal construction. The pathways will be valuable for many more years than the cabling system they initially support. They'll be needed as the next generations of cabling—such as optical fiber—come into general use.

Why not install optical fiber cable now? At present, clients should be cautioned against installing optical fiber cable to each desktop. The combined cost of optical fiber cable and the equipment needed to support it is still too high. The new Category 5 cable more than meets the challenges expected in the future. What is important is that facilities be designed so installation of optical fiber cable can be accommodated when it becomes cost effective.



One technique to avoid furniture-related cabling problems is to specify "wiring friendly" center-spine walls that can be put in place, without fabric panels, immediately after carpeting is placed. This installation (above) shows a third-party-manufactured spine wall that has been wired with both electrical and telecommunications wire prior to the commencement of furniture assembly. Custom bracketry establishes compatibility with the furniture manufacturer's systems furniture.

Power, power and more power: How much is enough?

Although it's hard to specify exactly how much electronic equipment is required by a typical modern office, there's generally a one-to-one correspondence between employees and electronic equipment like computers, printers and fax machines. The concentration of devices within an office space can be figured according to the standard of one device per user, one user per 100 sq. ft.—with the proviso that office type determines density. In highly automated industries, three to four devices per user is not uncommon.

These ratios do not include task lighting, standard electrical devices and small office machines that must be figured in when calculating an office's overall electrical needs. In addition, a new requirement has appeared recently. Businesses that switch to a new breed of ISDN-based telephones typically require electric power at the desktop.

The trend towards more devices per desktop has led to a need for more electrical outlets. This trend is being somewhat offset by higher energy efficiency in desktop electronics and the combining of multiple desktop systems, such as computing and faxing or telephone and video conferencing, into single devices. Although the electrical load on a typical office floor has doubled during the PC revolution of the past 20 years, a plateau has probably been reached.

Typical office electrical requirements are now hovering around 3 to 5 watts/sq. ft., and they're unlikely to get much higher in the foreseeable future. One source of greater power efficiency will likely be flat LCD screens that will replace high energy CRT screens. In addition, new "green" energy-management concepts are being developed as part of the industry's "Energy Star" program. These send computers into "sleep mode" when they're not being used, and are likely to offset any increases in energy demand.

Whatever the state of the art happens to be at a given moment, the half-life of any specific office configuration is quite brief. In many companies, people are moved around more than once per year. Interior designs should therefore accommodate physical changes to work spaces and to office electronics needed to support them. Predefining major cable pathways through ceilings and walls, below floors and through systems furniture is now critical, and must be incorporated at a very early stage of project development.

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Selecting the "right" cabling: Technology versus aesthetics?

Cabling to the desktop through systems furniture is the last great "frontier" in the design of communications cabling. Most systems furniture manufacturers have paid too little attention to installation requirements of the new high-performance telecommunications cables. Power poles can be a useful way to get wire and cable from overhead pathways to users, but their appearance makes them an anathema to many designers.

Poke-throughs can be equally problematic. They're expensive, and can cause a "Swiss cheese" effect in a building's structural slab over time. Flat wiring, once touted as the solution to wiring problems, is virtually a dead issue. It causes unsightly cable tracks beneath carpeting and is prone to damage during use.

There's much talk about wireless technologies engendering yet another revolution in office design in the near future. But a number of issues make wireless technologies unlikely to be the solution everyone is seeking. Problems of interception and data security are far from being solved. In urban areas, available frequencies may be at a premium, making it difficult to obtain necessary licenses. Frequency interference can prove an insurmountable problem in areas of very high device density.

Undoubtedly, wireless will be useful in special indoor environments, such as convention centers, where there's a need for very fast reconfiguration, and in retail, where hand-held wireless devices will free up sales associates for more effective customer service. For the time being, however, wireless promises to remain a niche product with limited applicability for the office.

The best-laid plans of cable-system designers can go awry during a project's installation phase. Since open plan offices can call for hundreds of cubicles, furniture delivery and installation often occur at the same time as the final installation work for telecommunications wiring—after ceilings have been closed, carpets laid and painting completed.

This leaves job-site coordinators with equally unattractive options: They could install cables before ceilings or other pathways are closed, in which case they lie around in unprotected bundles and can be damaged by other installation activities. Or they could wait until the furniture arrives to pull the cable, requiring ceilings and pathways to be reopened for cable installation and testing while furniture work is going on.

If the installation of furniture and telecommunications cabling must proceed simultaneously, the project will be courting trouble. The two separate installation crews, each with its own pressured schedule, will be working at loggerheads. Trade conflicts may lead to cable being installed improperly, an ever-worsening problem in these days of increasingly sophisticated cable.

A possible solution: What can be done with center spine walls?

One way to head off most furniture-related problems is to specify "wiring friendly" center spine walls that can be put in place, without fabric panels, immediately after carpeting is installed. These third-party-manufactured spine walls can be wired with electrical and telecommunications wire in the days or weeks before furniture assembly begins. Custom bracketry can establish complete compatibility with major furniture manufacturers' systems furniture components.

These center spine walls can be capacious enough to accommodate modern cable. When properly designed, the furniture attached to them can be reconfigured without the need to rewire the electrical or telecommunications service. This arrangement ensures that whatever happens to individual work stations along the center spine walls will not interrupt or damage the cable.

The challenge for the future is for architects, interior designers and engineers to produce offices that are attractive, cost effective and hospitable for both people and an increasingly complex array of machines. The use of new, synergistic wiring and furniture techniques can help ensure this outcome. On the other hand, the rapidly evolving needs of the office will surely demand it.

Kenneth Silver is an associate of Flack + Kurtz Consulting Engineers, New York, a mechanical and electrical engineering consultant serving clients worldwide.

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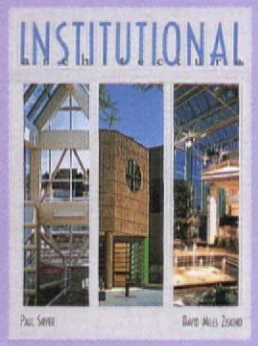


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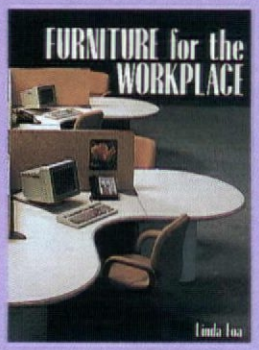


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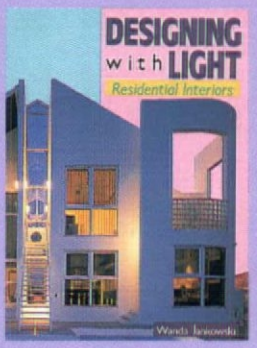
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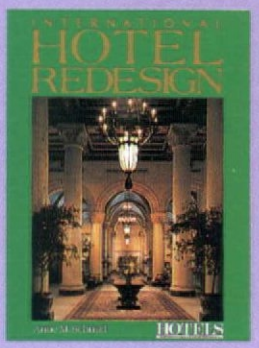
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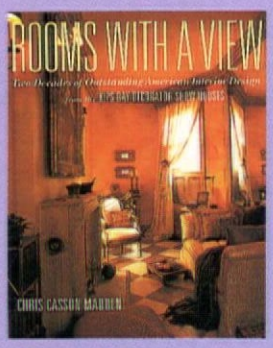
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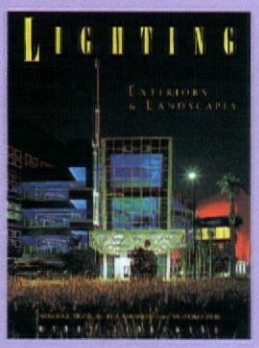
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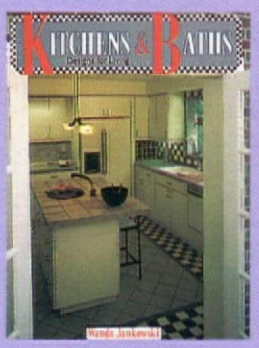
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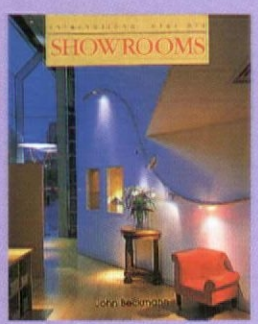
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Palladian Style, by Steven Parissien, 1994, London: Phaidon, distributed by Chronicle Books, 240 pp., $49.99 cloth

Gothic Revival, by Megan Aldrich, 1994, London: Phaidon, distributed by Chronicle Books, 240 pp., $49.99 cloth

An odd couple as architectural styles go, the Palladian Style of the 18th century and the Gothic Revival of the 19th century both expressed a common yearning for times past. Great Britain was already being convulsed by the Industrial Revolution in the late 1700s when the search for enduring values directed her to the architecture of the past. Steven Parissien, architectural historian and author of *Palladian Style*, and Megan Aldrich, senior tutor at Sotheby's Educational Studies in London and author of *Gothic Revival*, immerse us in the drama of the times that nurtured these visions as well as the beauty of the architecture and interior design they created. In the twilight that shines in these radiant books, Post-modernism suddenly makes sense.

New York 1960: Architecture and Urbanism Between the Second World War and the Bicentennial, by Robert A.M. Stern, Thomas Mellins, David Fishman, 1995, New York: Monacelli Press, 1,376 pp., $125 cloth

Watching our children struggle to become adults is not unlike seeing our communities develop from bedroom suburbs to urban centers. We temper our enthusiasm for their newly-won competence and self-awareness with regret for their lost spontaneity and naiveté. As the largest U.S. city, New York grew vigorously from the 17th century to the early 20th century without losing its vibrant provincialism. But the postwar years leading to the late 1970s saw Gotham become a center of global commerce and politics as corporate America planted its headquarters buildings within walking distance of the new United Nations. *New York 1960*, written by architect, educator and preservationist Robert A.M. Stern with architectural historian Thomas Mellins and architectural graduate David Fishman, records the rite of passage with breadth and comprehension.

Postwar New York architecture is examined neighborhood by neighborhood as well as by interior design, art, literature, theater and cinema—a break with Stern's previous books in this series, *New York 1900* and *New York 1930*, which focused on building types—as the authors chronicle the rise and fall of the International Style, the clash of large-scale planning epitomized by master planner Robert Moses and community interests championed by urban theorist Jane Jacobs, and the waning and waxing of the city's fortunes as a place to work and live. A parade of architects also marches along, including Mies van der Rohe, Eero Saarinen, Gordon Bunshaft and Philip Johnson. There is nary a dull moment in this fascinating opus for any reader wondering how this great metropolis and its design really grew up.

The Fountainheadache, The Politics of Architect-Client Relations, by Andy Pressman, 1995, New York: John Wiley & Sons, 234 pp., $29.95 paperback

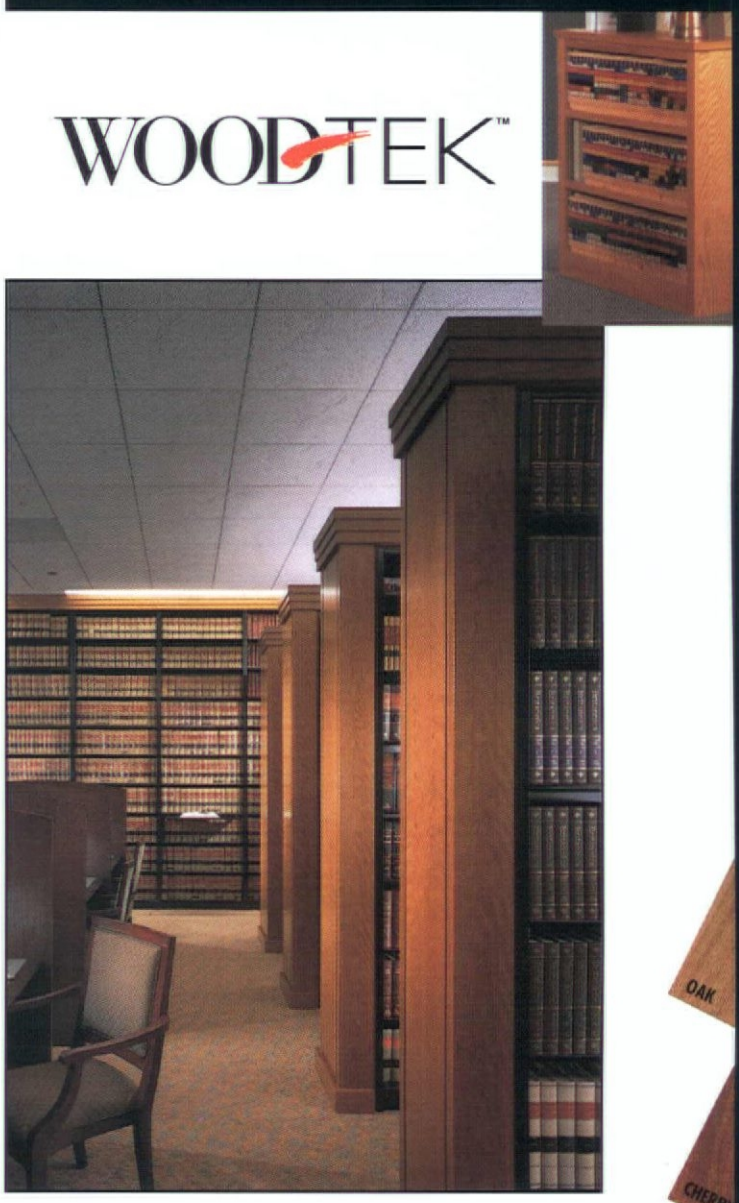
Howard Roark—the embattled architect who destroys his own building when his design is compromised in Ayn Rand's novel, *The Fountainhead*—is on the prowl again. Only this time, he is cast as the self-destructive id that causes architects to turn against their clients for aesthetic fulfillment. In *The Fountainheadache*, award-winning architect Andy Pressman of Yarmouth, Maine, offers examples good and bad of architect-client relationships from his own portfolio and those of other noted practitioners, often in first-person accounts.

Just about anyone with an urge to build could relate to this provocative volume. To wit: designers with egos large and small who can laugh, gasp or cry with their colleagues; design students who can use these modern morality tales to soften the first hard knocks of professional life; and clients who can and should be forewarned that it takes two to tangle. Are you ready?

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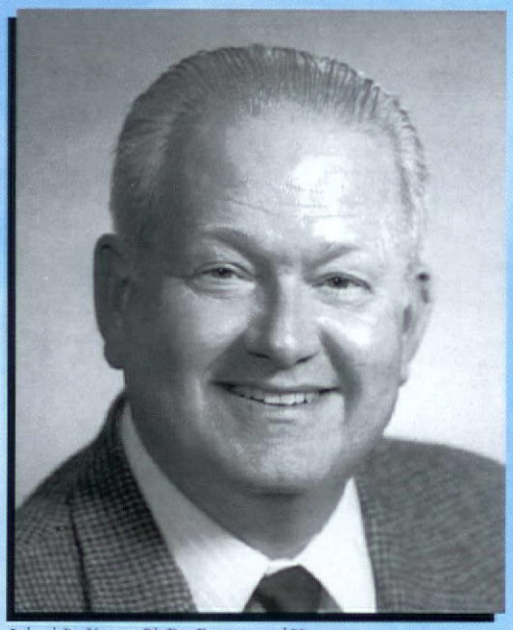
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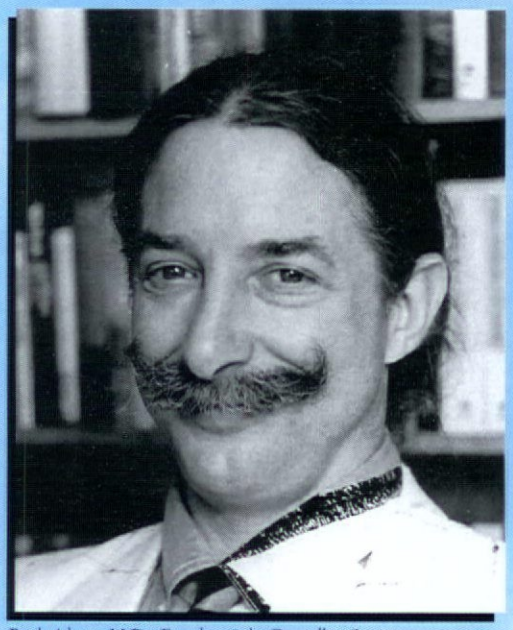
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LIGHTING PRODUCT GUIDE

This special presentation of state-of-the-art lighting equipment, which appears in the publications of the Commercial Design Network—*Architectural Lighting, Contract Design* and *Facilities Design & Management*—includes information on a range of products from decorative and outdoor luminaires to lamps and ballasts. For readers' convenience, the names, addresses and telephone and fax numbers of manufacturers have been listed, in addition to reader service card numbers. This Guide is only one way in which the Network publications are working together to benefit both manufacturing and specifier segments of the architectural and design communities.

BEGA/US



1005 MARK AVE.
CARPINTERIA, CA 93013
TEL.: 805-684-0533
FAX: 805-684-6682
CONTACT: DEBBIE ROBERTS

Product Shown: Bega offers a range of lighting products with emphasis on excellence in design, materials and performance. We manufacture lighting for all types of indoor and outdoor tasks, and seek to identify and fulfill the lighting needs of today's architectural environment. We are committed to quality, efficiency and innovation.

Company Profile: Bega/US manufactures Limburg glass lighting, indoor luminaires of hand-blown, opal glass and brass, chrome, white and black metal accents.

Circle No. 100

BETA LIGHTING



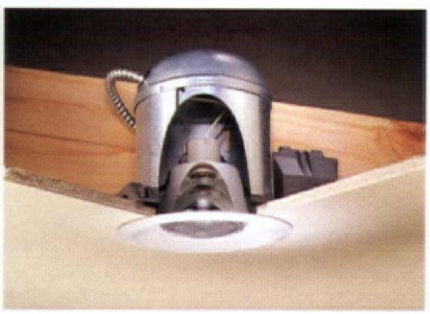
1200 92ND ST.
STURTEVANT, WI
53177
TEL.: 414-886-2800
FAX: 414-886-2779

Product Shown: The Surface Square fixture is available in 8- or 12-inch sizes and features a die-cast aluminum housing with polycarbonate lens. Electronic 120-volt high power factor low-temperature ballast has a minimum starting temperature of -150°F. Utilizes 21-, 28- or 38-watt energy-efficient 2D fluorescent lamps. UL-listed for wet locations.

Company Profile: Beta manufactures outdoor HID floodlights, wall packs, landscape and canopy/parking lights and indoor HID high- and low-mount and surface/recessed lighting.

Circle No. 101

CAPRI LIGHTING



6430 E. SLAUSON AVE.
LOS ANGELES,
CA 90040
TEL.: 213-726-1800
FAX: 213-728-1319
CONTACT:
LARRY COLLINS

Product Shown: Capri Lighting's insulated ceiling-recessed incandescent housings position lamps higher in the ceiling and permit higher lamp wattages without nuisance tripping of thermal protectors. An "IC rating" need not mean "I see the lamps." Don't get caught with your lamps down.

Company Profile: Capri Lighting manufactures recessed incandescent, low-voltage, HID and fluorescent lighting, as well as a full line of track lighting products.

Circle No. 102

DESIGNPLAN



13 FRONT ST., P.O. BOX 129
FRENCHTOWN, NJ 08825
TEL.: 908-996-7710
FAX: 908-996-7042

Product Shown: Quay from Designplan is a new wet-label bulkhead fixture for either compact fluorescent or metal halide lamps. Quay offers high efficiency via use of state-of-the-art electronic ballasts. Quay, one of a new family of units from Designplan, is available in compact fluorescent up to 38 watts and metal halide up to 70 watts. The body is die-cast aluminum, the lens is UV-stabilized polycarbonate.

Company Profile: Designplan is a leading manufacturer and innovator specializing in architectural vandal-resistant lighting.

Circle No. 103

ELECTRIX, INC.



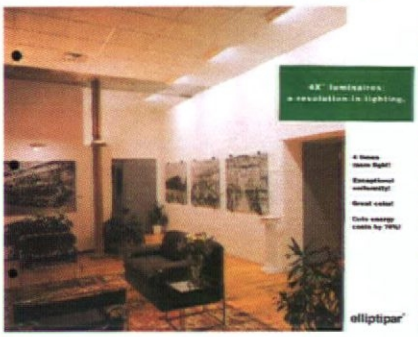
45 SPRING ST.
NEW HAVEN, CT 06519
TEL.: 203-776-5577
FAX: 203-624-7545

Product Shown: A new Compact Linear Display lighting system from Electrix, Inc. is designed for use with halogen, compact PL, T8 Octron and Krypton performance lamps. Available as standards or made to specs. The system offers designers five different mounting possibilities.

Company Profile: Electrix is a manufacturer of quality lighting products, including lighting fixtures.

Circle No. 104

ELLIPTIPAR, INC.



114 ORANGE AVE.
WEST HAVEN, CT 06516
TEL.: 203-931-4455
FAX: 203-931-4464

Product Shown: Brochure graphically shows how 4X luminaires revolutionize wall washing, ceiling and indirect lighting. The 4X line delivers four times more light than ordinary T8 fixtures and up to 76 percent energy cost savings over incandescents due to the positioning of two twin-tube compact fluorescents in the optical center of an asymmetric reflector.

Company Profile: Elliptipar manufactures indoor and outdoor products including asymmetric direct/indirect, task/ambient, incandescent, fluorescent and HID.

Circle No. 105

ENERGY SAVINGS, INC.



125 E. COMMERCE DR.
SCHAUMBURG, IL 60173
TEL.: 708-882-9800
FAX: 708-882-9840
CONTACT: LEVY KATZIR

Product Shown: The industry's next generation of electronic ballasts is reflected in size, weight and performance. Also, high efficiency, long lamp life and high reliability. ESI's ballasts have been designed for down-, track, decorative and task lighting applications in addition to low-profile linear lighting fixtures.

Company Profile: ESI's electronic ballasts are designed to operate with different lamps.

Circle No. 106

FIBERSTARS, INC.



2883 BAYVIEW DR.
FREMONT, CA 94538
TEL.: 510-490-0719
FAX: 510-490-3247

Product Shown: Fiberstars introduces Fiberescent—fiber optic downlights without electricity, heat, ultraviolet radiation or fixture noise. Fiberescent downlights provide illumination for retail display cases, stair lighting, museums, decorative ceilings and other applications where the benefits of fiber optics solve architectural lighting problems.

Company Profile: Fiberstars manufactures fiber optic lighting systems that offer illumination without heat or electricity, providing safe, brilliant light for many decorative and standard lighting applications.

Circle No. 107

FLOS INCORPORATED



200 MCKAY RD.
HUNTINGTON STATION, NY 11746
TEL.: 516-549-2745
FAX: 516-549-4220

Product Shown: The Rackette, part of the Flight Collection, is a small-scale, yet extremely rugged indoor/outdoor wall sconce/ceiling luminaire that meets ADA guidelines. Characterized by its oval shape, Rackette is made of a durable cast aluminum body and an acid-etched molded glass diffuser. Encases either a double twin-tube compact fluorescent lamp or a 60-watt incandescent A-lamp.

Company Profile: Flos Incorporated is a leading manufacturer of decorative luminaires.

Circle No. 108

GARCY/SLP



209 KIRBY RD.
PORTLAND, TN 37148
TEL.: 800-221-7913
FAX: 615-325-7727
CONTACT: DORIS WEBB

Product Shown: The Lumisoft task light is a state-of-the-art luminaire. This indirect, high-performance fixture provides task-level illumination without direct or reflected glare. This results in higher task contrast and high visual performance. Lumisoft achieves its ultimate performance with a unique, patented optical system. It also offers superior energy efficiency with its standard energy-saving T8 lamp and electronic ballast.

Company Profile: Garcy/SLP manufactures a wide range of furniture-integrated task and ambient lighting fixtures, compatible with most open plan furniture systems.

Circle No. 109

GE LIGHTING



NELA PARK
CLEVELAND, OH 44112
TEL.: 800-GE-LAMPS

Product Shown: GE has announced the introduction of its exclusive Performance Biax lamps, which are even more compact and lightweight, fitting in virtually any table lamp, wall sconce, post or downlighting application. The new compact fluorescent lamp consumes only 28 watts, yet delivers as much light (1,750 lumens) as a standard 100-watt bulb.

Company Profile: GE Lighting is the world leader in the lamp business with a full range of products for consumer and commercial/industrial markets.

Circle No. 110

HYDREL

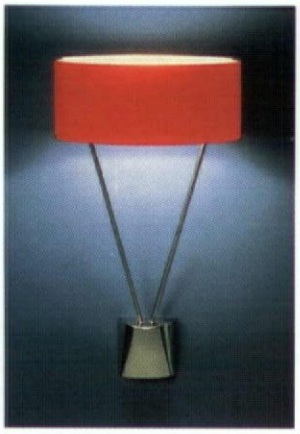


12881 BRADLEY AV.
SYLMAR, CA 91342
TEL.: 818-362-9465
FAX: 818-362-6548
CONTACT: HAL MADSEN

Product Shown: The 9600 Series Recessed Wall Lights offer improved beam patterns and internal glare control, allowing 10 to 1 spacing, making far fewer fixtures necessary. Sealed lighting components eliminate water intrusion, the primary outdoor lighting problem. Modular components provide for fast, easy installation and maintenance.

Company Profile: Hydrel manufactures innovative outdoor lighting–advanced technology for sealing in-grade, surface-mount, wall-mount and underwater fixtures. Circle No. 111

LEUCOS USA



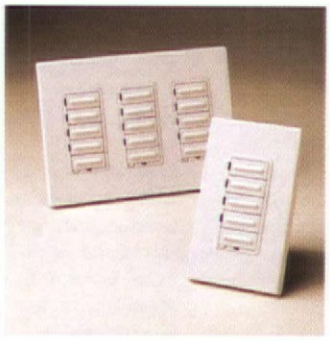
70 CAMPUS PLAZA II
EDISON, NJ 08837
TEL.: 908-225-0010
FAX: 908-225-0250

Product Shown: Leucos USA offers the Vittoria series of decorative luminaires. The luminaire shown here is a wall light. The fixture features a satin-finish blown glass shade, which is available in five colors. Vittoria has a chrome-plated frame.

Company Profile: In addition to the Vittoria family, Leucos manufactures the Golf, Pulce, Grillo, Aladino, Vela, Inchino and other families of fine lighting fixtures.

Circle No. 112

LEVITON



59-25 LITTLE NECK PKWY.
LITTLE NECK, NY 11362
TEL.: 800-824-3005

Product Shown: Leviton's new Scene Select lighting controls, a revolutionary family of products, allows lighting design specialists to create unique lighting scenes that correspond to the many ways in which a residential and commercial space is used. Any lighting system–even those comprised of multiple luminaires that draw power from different phases–can instantly be turned on at a user-specified brightness level with a single tap of the keypad.

Circle No. 113

LEXALITE INT'L. CORP.



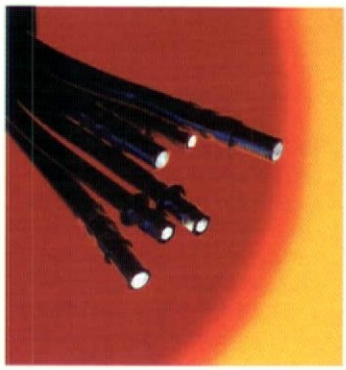
P.O. BOX 498
CHARLEVOIX, MI 49720
TEL.: 800-228-5275
FAX: 616-547-5833
CONTACT:
LISA WEISGERBER

Product Shown: See aisles in a new light with the 825 Reflexo and 825A Lens. This energy-efficient combination provides extra illumination on shelving without the glare that conventional reflectors produce. At 93.5 percent total luminaire efficiency, it is the efficient aisle lighter available today.

Company Profile: LexaLite designs and manufactures precise, photometric-oriented and energy-efficient optical components for the lighting industry worldwide.

Circle No. 114

LIGHTING SERVICES INC



INDUSTRIAL PARK ROUTE 9W
STONY POINT, NY 10980-1996
TEL.: 914-942-2800
FAX: 914-942-2177

Product Shown: Lighting Services Inc has introduced a new fiber optic system comprised of a remote light source (illuminator), "tails" or bundles of light carrying glass optical fibers (harness) and lighting instruments (lightbars and fixtures). Contact Lighting Services Inc for a full-color fiber optic lighting brochure.

Company Profile: Lighting Services Inc is a leading specialty manufacturer of track, accent and display lighting systems. Since 1958, LSI has been dedicated to designing, engineering and manufacturing lighting fixtures of the highest quality.

Circle No. 115

LIGHTOLIER



631 AIRPORT RD.
FALL RIVER, MA 02720
TEL.: 508-679-8131

Product Shown: Sof-Tech is a series of adjustable line-voltage track lighting fixtures that employ a combination of materials in softer, low-scale forms and the company's Cool-Grip Aiming System. There are two models: an enclosed and an open back. Each lamphead is lightweight but durable, corrosion-resistant die-cast aluminum. The Cool-Grip Aiming System melds a heat-resistant, silicone rubber ring to the lamphead's outer front surface. This provides a convenient grip when relamping.

Company Profile: Lightolier is a leading manufacturer of lighting solutions for residential and commercial applications.

Circle No. 116

LUCIFER LIGHTING CO.



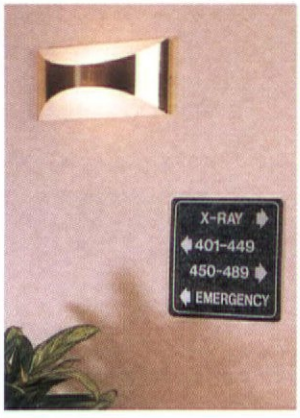
414 LIVE OAK ST.
SAN ANTONIO, TX 78202
TEL.: 210-227-7329; FAX: 210-227-4967
CONTACT: MARISA MARTIN

Product Shown: Lucifer Lighting Company's Helix Pendant Luminaire is a flexible track system that now features an elegant pendant suspended glass spotlight for use with quartz halogen lamps. Called "Pendant Luminaire," the spotlight has slender extension arms which gracefully converge in wiring to the point of the luminaire opal glass cover. The Pendant Luminaire is a free-form suspended in space, on a track system that winds through space, in patterns limited only by the designer's imagination.

Company Profile: Lucifer Lighting manufactures low-voltage fixtures including light strips, miniature recessed downlights, compact halogen downlights and track and spotlight systems.

Circle No. 117

MANNING LIGHTING



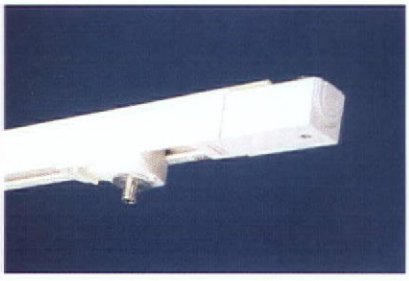
P.O. BOX 1063, 1810 NORTH AVE.
SHEBOYGAN, WI 53082-1063
TEL.: 414-458-2184
FAX: 414-458-2491
CONTACT: ANDY MANNING

Product Shown: Manning Lighting Sconces are a complete line of wall sconce fixtures built to meet ADA requirements. The Law specifies that light fixtures projecting from walls not extend more than4 inches into hallways, corridors, aisles or passageways if mounted 27 to 80 inches above the finished floor.

Company Profile: Manning is a leading manufacturer of high-quality custom lighting for churches, schools and public buildings worldwide. Manning continues to offer custom capabilities along with the new line of ADA fixtures.

Circle No. 118

NOKIA ALUMINUM



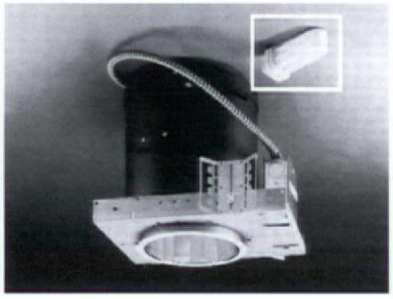
2310 PEACHFORD RD.
ATLANTA, GA 30338
TEL.: 404-457-8795
FAX: 404-454-9415

Product Shown: The NOKIA XTS 3-circuit track is for applications requiring a specification-grade track with the ability to handle higher power loads. An extruded aluminum construction provides superior strength and rigidity to handle heavier fixtures. Due to the separate mechanical and electrical contact of the adapter with the track, reliable arc-free operation is ensured.

Company Profile: Kaltek, Inc./Nokia ALuminum manufactures specification-grade aluminum lighting track but does not produce any fixtures. Rather, the company offers a track head "adapter," which allows the use of track fixtures.

Circle No. 119

OMEGA LIGHTING



6430 E. SLAUSON BLVD.
LOS ANGELES, CA 90040
TEL.: 213-726-1800
FAX: 213-728-1319
CONTACT: LARRY COLLINS, SHERYL KLEIN

Product Shown: The Omega C4186 fluorescent downlight is a dual-reflector high-performance downlight for 32-watt triple-tube compact fluorescent PL-I lamps. Includes an electronic ballast, with options of several Alzak colored reflectors, for energy-efficient, uniform downlighting.

Company Profile: Omega Lighting manufactures recessed and surface-mounted incandescent, low-voltage, HID and fluorescent lighting.

Circle No. 120

OSRAM SYLVANIA



100 ENDICOTT ST.
DANVERS, MA 01923
TEL.: 508-777-1900
FAX: 508-750-2152

Product Shown: Called the Sylvania Dulux T and T/E triple-tube compact fluorescent lamps, the family uses up to 75 percent less electricity compared to the incandescents they replace. All five units are designed with the "plug in" concept whereby the lamps and ballasts are separate so lamp replacement is possible when it burns out. They come in three wattages: 18, 26 and 32—producing the light equivalent of 75- to 150-watt incandescent bulbs.

Company Profile: Osram Sylvania's focus is on new product innovation, system solutions and energy-efficient, longer-life lighting products.

Circle No. 121

LIGHTING PRODUCT GUIDE

PEERLESS LIGHTING CORP.



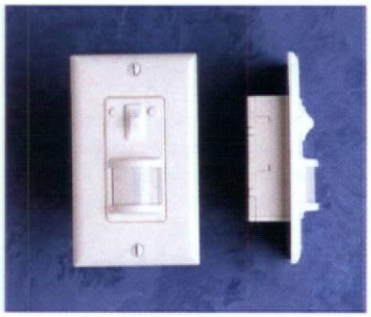
2246 5TH ST.
BERKELEY, CA 94710
TEL.: 510-845-2760
FAX: 510-845-2776

Product Shown: Softshine Task Lighting is Peerless Lighting's low-glare task lighting system that integrates with most major furniture systems or with architecture. Steel version mounts to cabinetry, shelving or other millwork. Aluminum version attaches directly to walls or furniture panels, doubling as a high-strength shelf. Dimming options are available.

Company Profile: Peerless Lighting Corporation is a manufacturer of pendant, indirect, furniture-integrated and other varieties of fixtures.

Circle No. 122

SENSOR SWITCH, INC.



P.O. BOX 1088
BRANFORD, CT 06405
TEL.: 203-265-2842
FAX: 203-269-9621

Product Shown: Sensor Switch, Inc. announces its new low-profile Decorator Wall Switch Occupancy Sensor for lighting control in private offices. The WSD Sensor, available in various colors, is designed for maximum sensitivity, aesthetics, coverage and the trimmest profile available. Call for personal demonstration.

Company Profile: Sensor Switch, Inc. is a leader in manufacturing and technology development of passive infrared occupancy sensors and daylight control devices.

Circle No. 123

STERNER LIGHTING SYS. INC.



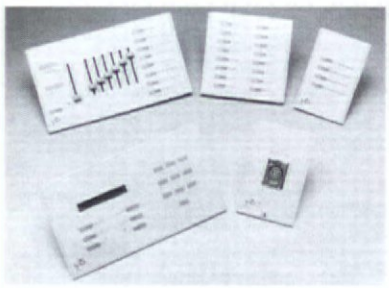
351 LEWIS AVENUE WEST
WINSTED, MN 55395
TEL.: 612-485-2141
FAX: 612-485-2899
CONTACT: BARB KAMPMEVER

Product Shown: Sterner introduces Metric Wall Sconces in three geometric shapes—square, round and triangular—featuring 15 models. Metric Sconces are precision die-cast, offer incandescent, fluorescent or low-wattage HID lamping, and are available with standard or custom finishes and as bollards.

Company Profile: Sterner Lighting Systems manufactures area/roadway lighting, Infranor precision floodlighting, architectural lighting controls, custom luminaires, ambient and interior lighting and Northern Light security lighting.

Circle No. 124

STRAND LIGHTING



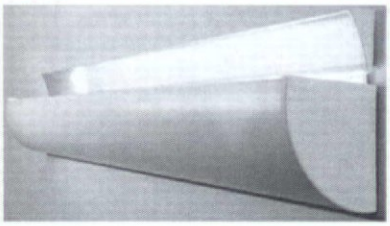
18111 SOUTH SANTA FE AVE.
RANCHO DOMINGUIEZ,
CA 90221
TEL.: 310-637-7500
FAX: 310-632-5519

Product Shown: The Premiere from Strand Lighting is the most advanced, yet simple-to-use, lighting control system available today. Suitable for a wide variety of applications, from hotels to ballrooms to shopping malls.

Company Profile: Strand Lighting manufactures control, dimming and luminaires for architectural and themed environment lighting.

Circle No. 125

USI LIGHTING INC.

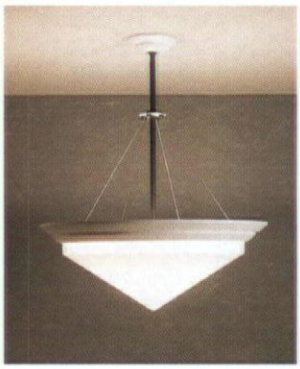


3808 N. SULLIVAN
P.O. BOX 2787
SPOKANE, WA 99220
TEL.: 509-924-7000
CONTACT: BARBARA BARKER

Product Shown: The IPR-W indirect wall-mounted luminaire introduced by Columbia Architectural Fluorescent, is designed to meet the lighting requirements of individual offices and smaller lobbies and corridors. A patented reflector system, constructed of highly reflective specular aluminum, provides even distribution on the ceiling and eliminates fixture brightness. Constructed of extruded aluminum, the IPR-W is available in lengths up to 24 feet and is suitable for continuous row mounting. This fixture complies with ADA regulations.

Circle No. 126

VISA LIGHTING



8600 W. BRADLEY RD.
MILWAUKEE, WI 53224
TEL.: 800-788-VISA
FAX: 414-354-7436

Product Shown: Visa Lighting introduces the Cone Biax Pendant, which is available with three, six and nine 39-watt lamps with high efficiency optics. In addition, the shallow bowl biax pendant is available with the same lamping options and optics. Both now available from Visa.

Company Profile: Visa Lighting manufactures pendants, wall sconces, ceiling mounts, table lamps and outdoor fixtures.

Circle No. 127

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PERSONALITIES



Miller

Hurray for Hickory

Mary Jo Miller

"My first question when HBF asked me in 1989 to be their textile design manager was 'Do I have to move to Hickory, N.C.?'" chuckles Mary Jo Miller. "I was living in Chicago and thought moving to a small town would put my social life on hold. But the job was too wonderful to pass up." She had nothing to worry about. In the last six years her personal life has taken on as much color and texture as her professional life.

Miller describes herself as a "maker" from day one. A passion for arts and crafts prompted her to pursue bachelor's and master's degrees in art from U of Wisconsin and Washington U in St. Louis. Then she joined HOK as a resource librarian and received her "stamp of approval in the industry."

At HBF, Miller handles textile art, design, manufacturing, packaging and marketing. "I'm fascinated with fabrics," she reveals. "My job allows me to delve into every aspect and process of the medium, from working with designers to dealing with domestic and international mills."

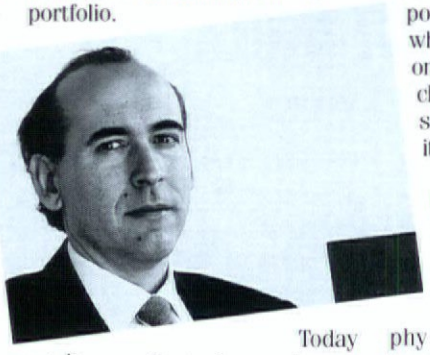
In fact, Miller can't stop praising Hickory, her job or her family. She met her husband shortly after moving to Hickory, and now they're the proud parents of a 15-month-old daughter. Does she have a single complaint? "Hickory is a booming furniture manufacturing area," she insists, "with quite a traffic problem!" Since her job brings her frequently to New York, Miller is probably just teasing her Big Apple customers. But how will they know, Mary Jo?

Early bird in the studio

Manuel Castedo

"Architecture parallels politics in many ways," theorizes Manual Castedo, AIA. "Some great people with absolute ideas gained converts and were eventually elevated to gods. This Cult of the Modern in both fields has destroyed the urban way of life." As one might expect, Castedo has reverence for the old ways. A probable influence was his childhood in his native Cuba. "Havana's architecture is incredible," he recalls. Memories and photos are all he has, however, since his family was forced to flee to Miami in the early '60s.

Castedo never veered from the architectural path, however. He graduated from Pratt in 1976 and worked for firms on projects that ranged from restaurants to offices to Roberta Flack's townhouse. When he ventured out on his own in the '80s he added corporate headquarters, clean rooms, lobbies and even a yacht interior to his already eclectic portfolio.



Castedo

Today Castedo employs a staff of eight in New York and operates a two-person branch office in San Mateo, Calif. "A bigger firm would be easier to manage," he admits. "At this level I have to wear a lot of hats." Fortunately, his head gets a rest on weekends, which he spends exclusively with his wife and two school-age children. Inevitably, though, it's back to the office at 7:30 a.m. Monday morning.

Does Castedo yearn to go back to his native Cuba? "I would love to do work there," he confesses. "But I'm afraid that what I'll find will be nothing like I remember." On the other hand, he still has his memories and photos, and anything is possible in America—even recreating old Havana.

Nothing to sneeze at

Rysia Suchecka

Rysia Suchecka, principal in charge of NBBJ's corporate design studio in Seattle, grew up in her native Poland wanting to be a chemist, but a ticklish circumstance prevented her. "I was released from some chemistry classes because I was terribly allergic," she reports. "I decided to be an architect instead." Encouraged by her mother, Suchecka studied architecture but soon switched to interior design. "Architecture was too technical," she admits. "I wanted something more artistic and less structured."

Even as interior architecture studies at the Polish Academy of Art in Wroclaw fueled Suchecka's desire for a design career, a love of travel compelled her to live abroad. She moved to New York in the early '70s and received a degree in environmental interior design from Pratt. Her first job at SOM gave her confidence and a portfolio to let her move West when restlessness hit. "Having only a small vision of America, I chose Seattle because I love to sail and ski," she muses, "and it looked good on the map."

After establishing herself in the Seattle design community, Suchecka joined NBBJ in 1981, where she's been "very happy with a solid career," applying her design philosophy of *wohnkultur*—a German term for the culture of habitation—to varied corporate, health care and research projects. She hasn't abandoned her carefree side, however. Still an avid sailor, skier and traveler, she also relaxes at her weekend home with husband John and her other love—a wire-haired pointing griffin name Biscster. Lucky for Rysia, no allergies here!



Suchecka

Expert generalist

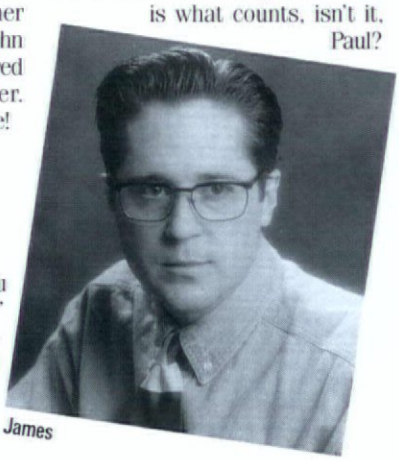
Paul James

"As an industrial designer you have to be an expert generalist," says Paul James, design manager for high-end seating and casegoods manufacturer, The Gunlocke Company, Wayland, N.Y. "I take nebulous concepts and find an all-encompassing common ground for manufacturing, marketing and shipping. The finished product has to make money. That's the bottom line."

Sounds like the philosophy of a senior executive? Guess again. James, 30 years old with only two years' industry experience, has a pragmatic, businesslike air he invariably contradicts with creative idioms. His finesse with words, design and finance may be attributed to a diverse background. He had a passion for music in high school, but studied engineering, mathematics and economics in college before obtaining a master's in industrial design from Rochester Institute of Technology in 1993.

Today, James listens to coworkers as well as music, sharing ideas and sketches with people in the upholstery and model shops who have "workable answers." Besides designing new products, he re-engineers some pieces and modifies others for special orders. The goal is always to satisfy the customer. "I try to understand the customer's needs and allow my ideas to incubate," he explains. "This stems from my math background. There's always an exact solution."

Anyone can write an equation for a chair. But setting it to music is what counts, isn't it, Paul?



James